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ABSTRACT

An educational program that provides small group living experiences for 450 to 500 young Hungarian students annually and that emphasizes the importance of reading and of an appreciation for the arts and sciences is described in this booklet. An explanation of the "camp for young readers" concept is presented in the first section, pointing out the potential for personality development and socialization. The second section outlines the organizational structure of the camps, and the third section summarizes 14 different methods, workshops, and ideas that have been effective during past camps. An epilogue presents a rationale for continuing the program, and information is included on institutions that organize and sponsor the camps for young readers in Hungary. (AEA)

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Camp for Young Readers

A Hungarian educational experiment

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

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Commissioned by the Minister of Culture

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What does "camp for young readers" mean?

An attempt to explain the concept

PÁL BÁNLAKY–ISTVÁN KAMARÁS–CSABA VARGA:

Personality development and social training field

BÁNLAKY: The task of the camp for readers is to teach people *to read in an intelligent manner.*

VARGA: This is the sole aim!?

KAMARÁS: In my opinion reading is like flying "in formation" with other type of activities. In the best case, people read *for some purpose, to add to something* with reading, but today we rather open a book against something or instead of something. We exercise the first two in the camp to remedy the two latter.

BÁNLAKY: It is decisive why one reads, because one can read for pure pleasure, l'art pour l'art, but one can also read in order to become acquainted with the world around us.

VARGA: Reading is—*thinking!* We become immersed in a book to better understand and survey the world. Or we simply read to know more about the world, the network of *circumstances* in which we have to act. Thus, reading is regular thinking.

KAMARÁS: Regular reading? Frequently it is the contrary. It is more an *adventure*, a search for the system. It is a result of reading if a system develops in my mind.

VARGA: It helps me to exist, for it shows me the way.

KAMARÁS: Even if it *criticises* or questions the already existing system, which frequently seems to be perfect.

VARGA: Or if stimulates for the construction of the missing *thought-system*. This, however, can only happen if reading—also the camp for readers!—prepares the reader for *concrete social-human assignments*. Only an orientation to deeds can produce a sensible relationship between books and readers. One can only interpret the world for some purpose.

BÁNLAKY: In our concept, reading is not autotelic, but a *means*. This also refers to the camp for readers: it is a means in the development of thinking, in the changing of reality.

KAMARÁS: It seems to me that we are speaking about utilitarian reading. All things considered, undoubtedly it is utilitarian, but I don't mean—in the everyday sense—an activity which can be paid for, which brings a profit.

BÁNLAKY: It concerns one's *self-building*.

VARGA: I said one can only intelligently read if there is a concrete, social assignment. *To be happy* is concrete enough, here and now. It is not a search for tangible profit, but an effort to see, feel and *intelligently live*. For example, to be able to play with an easy heart, or lay in the grass for hours and watch the starry sky.

KAMARÁS: You said something very important. Reading is a type of personal activity *individually fitted*. The *person's measurements*, pace and character are important. At the same time, we can list many activities where personal participation is strongly limited. For example, I can hardly decide what programmes the television should transmit, and I cannot stop the projection in the cinema asking for a scene to be repeated, because I liked it very much and want to see it again. I could do this at a private showing, but even then I could not change the speed and pace of the film—it has been made according to the rhythm prescribed by the director.

BÁNLAKY: And there are no private showings at home!

KAMARÁS: Of course not! It is futile to switch on the television set at three in the morning, even if there are 22 channels on my set, because there is no transmission. But I can open a book at three in the morning, anywhere I like and can read the poem.

VARGA: An article on astronomy or sociology: or anything which the literates have published.

KAMARÁS: We sang the ode to reading, although we can do that as long as the technical facilities are limited, for sooner or later there will be videotape recorders in every family and all the other gadgets. Soon we may experience the fact that books are published on film strips and we can project them for ourselves.

VARGA: So what? The only difference will be that we can use more and better means. Nothing else will change. For me, reading, education, films or the camp for readers are like a good funnel. One end gathers information, knowledge, thoughts and

the possibilities to act from society, from the universe and it all pours into us through the other end. This conveys strenght which *ensures renewal*. The funnel is the transmitter and link with the world; not only with culture, but with men and communities.

KAMARÁS: First we wanted to define the concept of reading to be able to characterize the camp for readers and in the meantime an excellent definition was found. The camp for readers is *a link with the world*. The same is, or could be done by the school, the television and literature. Supposedly we should search for the reason why and how it links with the world? Perhaps reading will be exactly the link, in the sense we talked about it. Don't you think so?

VARGA: Not quite. The camp for readers is a *complex* genre where we take more than books, we also take fine arts, theatre and music. We not only read in the camp, but listen to music and speak about astronomy. In fact we interpret reading in a broad, *symbolic* manner.

BÁNLAKY: The camp for readers is a world interpretation. It is a possible *training field* for our self-cognisance. The essential task is to interpret the world, place ourselves into the milieu, evaluate our possibilities and discover the methods to change the world. This is not only cognisance, but also the test of practice.

VARGA: Thus, the camp for readers undertakes to jointly us sciences and arts, as the best means of cognisance—ranging from history to modern literature.

BÁNLAKY: This *educational form* is *complex*, not only because it is the storehouse of varied *knowledge*, but because, in addition to the accumulation and systematization of knowledge it is also an attitude regulator.

VARGA: If we accept that we are community beings then we have to continuously strive for making this community life pleasant. One has to feel at home in the family, in one's job, in society, in the nation—in the universe. Both in one's village and in Europe. Reading and culture are (also) good for finding one's way in the community, to evaluate oneself more accurately, and to organize this confused group into a community. The camp for readers therefore tries to find and show the way *from loneliness to the community, from uncertainty to a handhold.*

KAMARÁS: This is also the object of other institutions or efforts. It is

clear that the camp for readers is not a scientific or an art institution. Then what is it?

BÁNLAKY: The camp for readers is a direct feed-back between the most broadly interpreted culture, and everyday attitudes and behaviours.

KAMARÁS: In the last analysis, this is human life.

BÁNLAKY: The camp for readers is *the model of the perfection of human life*. A condensed sample. A *training field, and a workshop*, where we try to accomplish everything that we could do or should do in everyday life.

KAMARÁS: What we frequently miss in everyday life. We always display an attitude toward the various manifestations of life, but it is rare that we behave in a conscious manner, evaluating the possibilities.

BÁNLAKY: That's exactly the position.

KAMARÁS: And there is very little opportunity to read . . . I mean in the sense that reading is an interpretation of the world. We rarely interpret the world and ourselves in the world.

BÁNLAKY: The young people we deal with are also similar. They have very little opportunity in everyday life to accomplish themselves. We are pressed into the force of the division of labour, the lack of community life and into the different forms of alienation. In the camp for readers we try—as far as possible —*to liberate* ourselves.

VARGA: Precisely. I said before that the camp for readers is in fact a path from loneliness to the community. How? A path from recognition—with the help of recognition—to *action*, in a double sense. As the world can be better understood in the camp, one can and has to live in a different manner in the camp, but not only there—also afterwards. This form of education attains its aim if the young people who stayed in the camp acquired knowledge, an impulse and an example of how to improve their life, and they can only do that if they do not regard their own circumstances as unchangeable.

KAMARÁS: We could use a fine metaphor: this is a path from the assembly line to the laboratory. But all this also applies—in a fortunate case—to the family and to the school. Although even the best school is to some extent a conservative institution because it strives to provide a large amount of knowledge, but not with the aim of teaching the children to ask and question the world, but to cram into their heads rules and laws. What is the concrete particularity of the camp for readers?

VARGA: It is the school of democracy . . .

KAMARÁS: *A living mode experiment* where we interpret things and not somebody else. Schools can hardly provide a possibility for such personal interpretation. Neither can the family, where often I have to interpret myself in the way my parents expect me to . . .

VARGA: In the camp for readers we start out from realistic problems and then get back to them. We study the individual and common problems of young people. We do not speak in generalities about the world. We do not think in an abstract manner about rational action. We lead the individual and society interpretation to what we have to do tomorrow morning when we get out from under the blanket . . .

KAMARÁS: You presume that many youngsters know what the problem is, while many only start to recognize the problems in the camp.

VARGA: *Awareness!*

KAMARÁS: The question marks or exclamation marks.

VARGA: There is another specific feature in this *intensive educational form*, namely that it tries to outline the *model of developed socialism*, which is something of the future. It draws the future into the present in which these young people may live. In this sense, the camp for readers is a training field where preparations can be made for later social actions, which means both self-education, the family establishment, the organization of a friendly community and the solution of national and international problems. I also mean—to recognize the movement and the expansion of the universe.

BÁNLAKY: It is also essential that knowledge is not simply taken into the camp from outside. Problems have to be jointly recognized by the leaders and the participants, and they have to jointly find the solution. The leader "only" has to be the *catalysator*.

KAMARÁS: This is the *dialogue* between the experienced and less experienced, who are in greater need of help. Like every genuine dialogue it is based on meeting with people on the social training field, who are able to play my role. And vice versa, I also try to place myself into their situation.

VARGA: Education in the camp for readers does not follow outdated pedagogy, which does not regard the educated person as an equal and arbitrarily fill him with knowledge through a funnel. It does not are with showing reality, and does not ap-

prove of individual thinking of the student, not to speak about opposing views. The camp does not approve of non-direct pedagogy, which fully renounces control and allows young people to live exactly the way they want to. The Summerhill experiment of Neill in Britain proved that total freedom and the total renouncement of education cannot bring satisfactory results. The camp for readers searches for the new and democratic possibilities of education between the two extremes, between total control and total lack of control.

BÁNLAKY: We also see a contradiction between the autocracy of the teacher and the pupil doomed to passivity.

VARGA: If the educational relations are such, then all efforts are in vain. Therefore, in the camp we strive to reach equality between teachers and pupils. The teacher does not announce the truth, but jointly searches for it. The opinion of the adults who manage the camp, is not the gospel truth; it must not be accepted because it is said by the teacher. The teachers do not decide what the youngsters should do, but help them to meditate. In this way, *equality* means the division of the task and joint responsibility.

BÁNLAKY: The camp is also suitable for learning how *to take responsibility for our words*. How to argue in a convincing manner.

VARGA: Georges Snyders of France wrote in his book, which was also published in Hungarian: the group is essential, with group life and group work in the foreground. Multifarious richness and happiness originating from interpersonal relations in the company of equals. It is useful to mutually chat, discuss, explore, work and jointly organize and make decisions.—Of course, these are not such new discoveries.

BÁNLAKY: Not at all. It is sufficient to refer to the fact that the *folk college* organized in the mid-forties in Hungary, and particularly in the three or four years after the Second World War for talented young peasants clearly indicated the personality-shaping force of the clash of views, and of *sincere discussions*. It is not coincidence that disputes in the camp are not only allowed, but encouraged, together with arguments and the free expounding of opinions.

KAMARÁS: It is our key task to assist young people in expressing their opinion, because the delivery period of words is frequently too long. Sometimes they are not successful, because there is no community or institution which stimulates this. The camp

for readers is also aimed at perfecting one's *mother tongue*. It is not simply the expansion of the vocabulary, but the expression of sentiments and thoughts in words. Not at a school language lesson, but through a party game based on dialogue.

VARGA: The launching of arguments under the impact of the community.

KAMARÁS: This can happen during the reading of án interesting book, when the reader feels that the author guessed his thoughts. It frequently happens in the camp that the youngster cannot ask and argue, but hearing a proposal by his group leader he immediately interrupts: this is it, this should be discussed!

VARGA: We shall discuss what is new in the camp for readers. Perhaps it is already clear that it is the offspring of a social requirement, and it strives for nothing less than making individuals out of men, and creating communities, but there is nothing very new in its principles and methods. It is based on the teachings of both Socrates and Makarenko.

KAMARÁS: Among the traditions, we can think of an ancient Christian small community, the cells of the Hungarian working class movement or of the proposals by the Czech-Moravian Comenius.

VARGA: He taught at Sárospatak for four years, more than 300 years ago and wrote in his "Draft of the shiny school of Patak": "Finally, self-activity, namely the effectuation of everybody's personal activity demands that everything, in which reason, memory, tongue and hand can have a part, should be explored, discovered, turned, operated and practiced by the pupils with untiring diligence, and the teachers should only observe whether what has to happen does happen, and whether it happens in the manner it should . . ." Present day Hungarian schools still do not ensure that much independent action.

BÁNLAKY: Or I could quote Comenius when he said that the genuine aim of the school is to become the *workshop of humanism*, the prelude of life where one has to tackle everything that makes man out of man. We do not want anything more from the camp for readers.

KAMARÁS: I remeber the coffee house in London at the end of the 18th century, where eminent writers met their middle-class readers and discussed the works they read.

BÁNLAKY: If one thinks it over, there is hardly anything new in the camp

for readers. More accurately, there is one novelty. During the past thirty years, we have frequently spoken about the solution of the problems of education. In the camp, we also try to do something. That's all.

KAMARÁS: Among the predecessors of the camp for readers, one can mention the agrarian reading circles from the beginning of the century, which in fact were political gatherings under this cover. We already mentioned the folk colleges which—in retrospect—can be described as camps for readers, not for two weeks, but for two to three years. Nevertheless, I believe that there is something new in the camps for readers because one can never step twice into the same stream. The novelty of the thing is the fact that once, somewhere, somebody started something which they described as a camp for readers. This happened in Hungary at the beginning of the 1970s, when five young writers—József Ratkó, Ferenc Mózsi, István Kovács, Géza Vasy and Csaba Varga—and the educators of a small town jointly organized the first camp for readers, which they could have called the living mode camp, or thought provoking camp or the school of democracy. And many other things.

VARGA: One should emphasize the experiment of László Németh at Vásárhely as one of the pedagogical traditions. László Németh was one of the most outstanding, and most probably the most versatile Hungarian writer of the 20th century, who may have deserved at least two Nobel prizes. In 1945, for example, he elaborated a school reform in which he contracted the complementary subjects (maths, physics and chemistry, literature, history and art history, and also philosophy, social sciences and political geography) and laid down the principle that a good school is an introduction to the library or the laboratory, because a historian only carries out useful work if his pupils later feel the urge to peruse Tacitus or Gibbon, and that a physicist has been successful only if his pupil can repair a faulty radio alone at home.

KAMARÁS: This is an important example, for László Németh—as a teacher at Hódmezővásárhely—was one-man-management of the camp for readers. We, the four or five of us, do what he did alone. Notwithstanding this difference, the intentions are the same in a ghostlike manner; his method which, was thinking, not is subjects, but in *interrelations*, in unity and the relationship which evolved between him and his pupils.

VARGA: To promote our self-control, we become acquainted with the French and British pedagogy of the sixties and seventies, including the works of Marxist researchers. In the clarification of the principles and concrete methods, we drew considerable help from Gilles Ferry of France, Irving Rogers of Britain, and the pedagogic efforts of Fernand Oury, another Frenchman. The latter proved that organized education ensures freedom for children, and the development of their personality, on the assumption that this institution is jointly operated by the educators and the children.

KAMARÁS: And let us add not always in a conscious manner.

VARGA: It is certain that the organizers of the first camp for readers consciously tried to summarize, even if at that time they did not take into consideration all the stimulating traditions. There will always be something to learn from the educational ideas of the past centuries or of our contemporaries. In Hungary today—with a state subsidy!—about 100 camps for readers are organized every year. Generally 40 to 50 young people are invited to each camp, the youngest are 10 to 12 years old who did not complete the compulsory 8 grades of general school—and the oldest are 20 to 25 years old workers from factories or agricultural cooperatives. These camps, held in various places all over the country, are managed by 250 to 300 young artists, scientists and educators.

BÁNLAKY: When we say educators we mean pedagogues with new ideas, mainly helpful librarians and good organizers.

VARGA: The *intelligentsia* in Hungary is separated according to stratum and there is hardly any contact between the astronomers, ethnologists, sociologists and pedagogues. In the camp for readers, young Hungarian intellectuals frequently the best—ranging from writers to historians—work in cohesions. They become acquainted and in the meantime they become aware of their own historic assignment.

KAMARÁS: After all this, perhaps the question is no longer raised why we called this educational form "camp for readers". After all it does not matter whether we call it an educational camp, or an experiment in planning the future. Its justification does not depend on the definition, and in addition we started out from saying that reading is the interpretation of the world—in this sense the camp for readers seems to be acceptable as a title which approximately expresses the essence of a common intention.

VARGA: Thus, reading is self-education, thinking, or in other words, the recognition of the world, that is: the shaping of the world.

KAMARÁS: The concept of the recognition of the world includes that this is active, creative and experimenting activity, which to some extent is a challenge, because it continuously demands that we should interpret the world in a new manner, more precisely, and this is not an autotelic action but one which serves the interest of the community.

VARGA: The camp for readers is a valid *social training* field, where the personality of young people can enfold more perfectly than at present. In the 1980s and 1990s another—not the last—educational reform can be expected in Hungary. A school reform, a public education reform, which is part of the reform of the mode of living. The camp for readers is a prelude to this, a conscious *preliminary study*, which most probably extends beyond its concrete aims.

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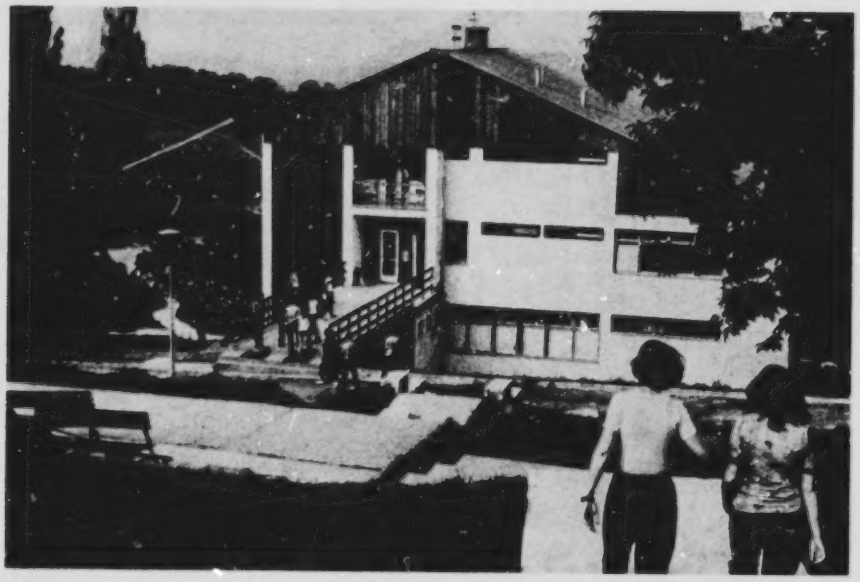


Where camps for readers are also held

The participants of the Bakonyoszlop camp listen to a lecture

Waiting for the camp fire

Small group activity
in the open air

Writer Csaba Varga conducts a poem analysis

Concentration exercise between two discussions

Ethological court case about love in connection with a short story

Conductor Péter Ordasi speaks about medieval music

Camp for readers organized for whom, why and how?

Planning

PÁL BÁNLAKY—ISTVÁN KAMARÁS—CSABA VARGA:

An experiment for those who are in a disadvantageous situation

KAMARÁS: Who needs the camp? Everybody who requires new values and activities?

BÁNLAKY: As we cannot organize many such camps, because of the absence of conditions and we cannot multiply ourselves, it is worth while utilizing our energy in a more rational way and paying more attention to who should be invited—or who can apply for participation in the camp for readers.

KAMARÁS: Who has the greatest need? Or how can these values *most economically be distributed?* The camp for readers, in a somewhat simplified manner, provides thoughts, a community experience and assistance in overcoming the disadvantages; or in other words: it provides *values, models* and *method. Objects of life and models for life.* Who needs these most? Many young people live in relatively good communities, for example, if they are members of some amateur group, but how many of them belong to this or that group? The answer should be that with a few exceptions *everybody* needs the camp for readers. Although those who live under favourable conditions receive many values and methods from their parents or in the form of reading material, but—frequently surprisingly—essential values are missing even from children who live in exceptionally good conditions. There are opportunities for about 100 such experiments as the camp for readers, I mean money, organizing forces and intellectual energy, but perhaps only 20 out of these correspond with the requirements. It should not be underestimated! On the contrary. Twenty times fifty children can enter the good camps, even if there are at least

hundred times more who are in need of it. This is the minimal ratio of children who live in our society under *modest living conditions*, who are in a disadvantageous situation from the cultural and psychological points of view. And this is only the most narrow circle. One could also think of the large number of *divorces*, the split up families, and the countless *neurotic* children. There are several ways to select children for the camp. One way is to we consider the participants as our agents, as our delegates. Then we invite those who will become the living examples, who will try to transmit what they acquired in the camp. But in this case, the suitable children only comprise a small part of those who are in genuine need of the camp. Isn't it discrimination if we select them?

BÁNLAKY: Discrimination means the exclusion from something which is due to somebody. In the camp we strive to give a plus, an emotional and intellectual plus and it is logical and realistic to give it to those who show an interest.

KAMARÁS: We explain to the *most talented* children from a disadvantageous background, and we do it correctly, that they are talented. But wouldn't it be more useful if those could feel it who are less talented?

VARGA: Should we regard everybody as talented when, let us say, five out of ten children are not so clever?

KAMARÁS: Possibly not the "mediocre" and "dull" children are the opinion-guiding ones in our community. But if we consider that our experiment is primary in the camp, namely what help can we provide for young people to live in a different manner —then for me it will be secondary who are my companions in this *experiment*.

BÁNLAKY: I cannot regard the camp as an experiment in which we evaluate and utilize its results.

KAMARÁS: I don't mean a "laboratory" experiment, but a "live" experiment in which children are not guinea pigs, but personalities who are participating in the experiment.

BÁNLAKY: Even so, I cannot regard it as a mere experiment. In the camp for readers, *certain direct results* have to be achieved from those children who come to the camp. I mean that it is not sufficient to experiment with methods, we have *to give* these children something, launching them on the road of an internal development.

KAMARÁS: Pali, I know your camp at Mátrafüred. If I exchanged your talented children for our average children at Bakonyoszlop, I bet you would achieve similar results. Otherwise your camp wouldn't be much worth. I agree that this situation is more comfortable and you can better utilize your limited time and energy if you deal with more talented children.

VARGA: Not more comfortable, but let us say, more exciting.

BÁNLAKY: This is not so essential, but it is a fact that in *susceptible* children one can more safely start changes (not create changes, because two weeks are two short for it, but launch them) which we are aiming for at the camp. It is more economical if it is more open. I don't mean talent with a brilliant mind, but open and *interested*, whose intellectual abilities are not above the average.

KAMARÁS: Now we start approaching each other.

VARGA: We can accept that everyone needs the camp. It is true that it is as necessary for the less talented as for the talented ones, but because there are only 100 camps a year, only 5,000 can participate, and perhaps only 2,000 of these are involved effectively—there is nothing more we can do. But these 2,000 will wish to live and think in a different manner at home, among their friends and in their workplace. Obviously those should be invited, mobilised and won over, who know more and want to do more.

KAMARÁS: I don't consider that a camp is better where the children are not specially chosen. I merely say that I see three possibilities. I can imagine a camp with children that is more open than the average—namely with monitor children. I can imagine a less open children's camp and a third with the combination of the two.

VARGA: A 1974 camp was examined: what happened with the children, and how they acted. It is a fact that the talented open children turned out to be what they (and us!) conceived. It would be rational to choose the children in this manner, to organize the camp for such children, but we know that today this is a utopia.

BÁNLAKY: Let us stop here for a second and glance at reality. A large part of our factories are still operating with backward technology, there is *hard manual work*, routine work, and monotony characterizes the daily activity of many workers. The ratio of unskilled and semi-skilled workers is very high and

skill does not enjoy the socially necessary respect, the perspectives of promotion do not sufficiently stimulate further training and education. In the past twenty years, there was a considerable change in the *structure of consumption*. The ratio of the sums spent on durable consumer goods indicates *improving living standards*, but development is not free of contradictions. Although in the past 35 years there was a dynamic increase in the ratio of those who completed eight classes, only slightly more than fifty per cent of the population over 15 has completed the eight classes and only one tenth has matriculated. A *thirst for knowledge*, oppressed for centuries, gushed forth, but rapid development has a price: less time was left for entertainment, for relaxation and the members of the families often don't meet for days. In some strata the symptoms of *overtiredness* could be experienced in the midsixties.

VARGA: Don't forget that this primarily refers to the parents of those children who participated in the camp.

KAMARÁS: On a national average, these people only have one and a half to two hours *leisure time* a day for cultural activities. One fifth of the adult population spends most of this time in the pubs. 85 per cent regularly watch the television, 35 per cent goes to cinema, 25 per cent to the theatre, the same number visit museums, 5 per cent go to concerts of serious music and learn foreign languages. These proportions—with the exception of television viewing—considerably differ according to stratum and manner of living. At least *one book* a year is read by 60 per cent of the manual workers, by 90 per cent of the intellectuals, and by 40 per cent of agricultural workers. With regard to the *books bought*, the ratio is nine times higher among the intellectuals than among the peasants. During the past ten years (parallel with the rapid popularity of the television) the time spent with reading decreased by 40 per cent, but even so, much more time is spent with reading in Hungary than in many western countries. With regard to the *quality of reading*, there is less to boast about. The composition of reading is rather onesided. Half of the readers only read fiction and the consumer-conformist concept is frequently meet, the relaxation-escapism, or consumer-practicist attitude and the reading of pseudo-literature. The chances of modern literature which is unconventionally transmitting, are very low in Hun-

gary. All this is even more characteristic of the parents of those children who attend the camps for readers.

VARGA: And what about the reading culture of the children, of young people?

KAMARÁS: It is similar to that of the parents, but with differences. First, that only one or two per cent of the 7 to 18 age group belong among the nonreaders. The level of reading is uneven, *conscious* selection is rare, with little reading indicating *intellectual activity*. It is characteristic that after leaving school, many youngsters give up reading. Every one out of ten among the matriculated workers give up reading, a smaller number of the workers between 17 to 25 read books than the workers over 50.

BÁNLAKY: As long as the structure of occupation, the structure of the work places, and consequently the socio-political life and cultural relations are such, we can do whatever we like with an average child, or less open and less mobile than the average. Even if we take them to ten camps, the *pressure of reality* will push them into an inferior existence. The open, interested, mobile and intellectually higher standard children can be assisted to become adults to try to break through this barrier.

KAMARÁS: I think at this stage we are both correct.

VARGA: I accept the Jesus attitude, but I support Pali's opinion.

BÁNLAKY: I am not in full agreement with myself, because we had a very pleasant dispute, but absolutely above the clouds, because in 89 out of the 90 camps organised this year, nobody bothered whether the participating children are open, susceptible or what. They were selected at random, which in itself is not a tragedy . . . We still did not say why we organise the camps and for whom.

KAMARÁS: Primarily for children who had no separate *nursery* at home, but even more for those who had no *childhood*.

BÁNLAKY: For those who, because of their family circumstances, learnt fewer *cultural attitudes* during the process of socialization than the average or than those who lived in better circumstances and who heard more bedside stories.

KAMARÁS: That's true. Those whose *experiences gained from their parents* are poorer, or who had fewer friends. This perhaps sounds strange, because frequently children from villages or farmsteads attend the camps, who come from even closer com-

munities, where even the traditional communities can be seen. Nevertheless, they may miss friends who bring new values, who are of a different type and who represent a challenge for them. They have fewer chances to meet such friends than those urban dwellers, who from this point of view are in a more favourable situation.

VARGA: Those are really in a disadvantageous situation, or in an unfavourable cultural situation—who have fewer possibilities than the average to *define themselves in the world,* to test themselves, to become acquainted with themselves and with their world; those who based on their abilities and intentions, should get higher, but because of their situation, circumstances, the school, and for other reasons, do not clearly see their place in the world, and cannot fit in with society.

KAMARÁS: When we say about somebody, disadvantageous, this qualification is not solely based on the present. Young people whose present circumstances are rather rough, but have the opportunity of enfolding, are in a more favourable situation than those who have a more pleasant present than the previous, but without perspectives.

VARGA: On thing has to be emphasized: we are not speaking about unfavourable incomes. Financially, a peasant child is often is a more favourable situation than an urban child, nevertheless he is in a more backward situation with regard to culture and education.

KAMARÁS: Perhaps a guest from abroad would be surprised to see that out of the 50 children in the camp for readers, 15 to 20 are visited by their fathers arriving by their own car.

BÁNLAKY: It happened that when we asked the children about the occupation of their father, one boy said my father is a ragged sociologist.

VARGA: I would like to emphasize another disadvantage: many of the participants of the camps have no previous *community experience*. They were perhaps the sole child in the family, there were cliques in the class, the pioneer movement did not provide sufficient community impressions, the circle of friends only consisted of two boys with irregular encounters, and without real content. These children grew up almost alone, were accustomed to loneliness, without collective *happiness*. This is an extreme disadvantage.

KAMARÁS: Finally, there are strata of absolutely disadvantageous situa-

tion, such as the apprentices. It is sufficient to mention that many of these children do not choose their own career, but are *compelled or pushed there*, partly because of their unsatisfactory school results, or because of their parents' wish.

BÁNLAKY: The apprentices, because of the type of school they attend, are in a disadvantageous situation compared to the same age group grammer school students, because the humanities are only secondary in the apprentice training schools. Now we can answer one of the basic questions: almost half of the camps are organised for *apprentices*.

VARGA: I only want to add that the general school—because of different objective reasons—does not provide a satisfactory basic knowledge.

KAMARÁS: The technique of reading is not always taught with the most up-to-date and most efficient methods. They are not thaught to love reading and to love literature. With regard to books published, read per capita during a year, or the amount spent on books, and time spent with reading—Hungary would reach a very good place in a reading world championship (both the adult and junior teams), but with regard to *reading abilities* and the *interpretation of the reading material*, we would only reach the second half of the field. It is true that in the 1978/1979 schoolyear, one or two excellent literature textbooks were given into the hands of the students, but to change the outlook of the teachers and the parents who peruse these "irregular books" with a shock—requires a longer time. Sociological and psychological examinations indicate that children did not learn to read, *write, talk and converse* in a satisfactory manner, moreover, experts have noticed that children are *asking* less than in the past, and particularly those for whom we organise the camp for readers.

VARGA: Let me mention another disadvantage, which we term as the *lack of future*, or the lack of the picture of the future.

KAMARÁS: The future is also missing from the textbooks.

VARGA: There is no *realistic picture of the future* in the textbooks, or in the family, in the circle of friends, or in the television which would provide regular information, a mobilizing conception, a picture of the future, or a social assignment—from which the children can construct a social, national, picture of the future, after which they could define their own tasks in the accomplishment of this future. If they have no picture of

the future, they cannot have an individual or community programme.

BÁNLAKY: And this refers to every child.

VARGA: The absence of the knowledge of reality and the absence of the picture of the future. A general disadvantage. Its extent differs in the different strata, or cultural surrounding. The majority of the intellectual families are also unable to plan the future in such a manner that they could say: Son, this will be your task in 20 or 30 years. The question does not emerge, only what occupation should be chosen, which pays best. Not the expected role, which the person may play.

KAMARÁS: After the question: "for whom it should have been organised" we should discuss the complete question: for whom are the almost 100 camps organised?

BÁNLAKY: According to a sociological survey from 1977 we have precise figures, half of the camps were organised for general school pupils, 40% for apprentices, and 10% for partly grammar school students and apprentices, and partly for purely grammar school students. There are a few specialised reading camps: camps for the national minorities and for gipsy children.

VARGA: Do we have any figures showing how many children came from the countryside and from the towns to the camps organised for general school pupils?

BÁNLAKY: The majority of the general school pupils came from peasant backgrounds, and the majority of the apprentices came from towns. A few camps were explicitly organised for young people who carry out agricultural manual work in the cooperatives.

VARGA: There were camps organised for young people from farmsteads, and for adult workers belonging to the middle class. One could say that roughly half of the camps were for the age group of from 12 to 14 and other half for 15 to 16.

KAMARÁS: Those who plan with a purpose in mind are seriously meditating about for whom the camps should be organised. Some plans include the following ideas: for the children of workers from the same factory, for grammar school students prior to matriculation, and for those who have to choose a career, and are facing a decisive decision.

VARGA: It is frequently discussed whether the camps should be a single occasion, or the same young people should be invited the next year. I think it would be best to invite new ones . . .

KAMARÁS: We mentioned before that the camp for readers is a single, unrepeated dramatic event, a collective creation, and as such it has *individual features*. It is high time to explain what distinguishes the camp for readers—already after a few hours of attendance—from other camps, from other educational and cultural activities.

BÁNLAKY: Let us start with the outermost characteristics.

VARGA: The camp is situated in an attractive *natural environment* in the mountains, or near water. It may be in a YCL camp, in a boarding school, or in a hunter's lodge, but the fine surroundings and the close proximity of nature are essential.

KAMARÁS: This is very important, because many of the village children never even hiked in a forest. A beautiful landscape or a fine building also have an aesthetic educational impact.

BÁNLAKY: If we utilize it. In addition to the attractive natural surroundings, the camp also requires a cultured, *civilized milieu*. Because of the complexity and differentiation of the work in this form, it requires a *variety of means*, for example, a *local library*, because the required literature is indispensable for the given conception and programme. And not only a library, but periodicals, newspapers, gramophone records and a tape-recorder.

VARGA: Another requirement: every camp has to last at least 10, 12 or 14 days. One can only think in an effective manner, if one has sufficient time for it. One week is insufficient! A *fortnight* in the camp is ideal, but the majority of the camps only last for 10 to 12 days.

BÁNLAKY: *The number of campers* is also essential, what is ideal is around 50 to 60. If the number of participants is less, then the knowledge of the qualified leaders is not efficiently utilized. A camp with more participants cannot become a genuine community by the end of the period.

KAMARÁS: Don't forget the essential thing in the camp is the *small group*. The camp for readers results in community feeling, the experience of several collectives, partly the experinces of the community of 40 to 60 people and partly the experiences of the small group of 8 to 12 members. Thus, the group leader is the key person of the camp.

BÁNLAKY: The small group is important not only from the socio-psychological point of view. Simply because the backbone of the camp consists of *discussions*.

KAMARÁS: There are very few such small groups today in Hungary. There are no families of this extent, circles of friends of that size are also rare. Only a few of the socialist brigades, and of the basic units of the youth movement turned into genuine communities, the source of community experiences or workshops of joint creation and thinking.

VARGA: One can only heartily chat and jointly think is small groups, because here everyone participates in the discussion and it cannot happen that half of the class sleeps, plays or reads a novel. A concentrated collective analysis takes place.

BÁNLAKY: The leaders of the small groups spend at least 4-6 hours with the group in a normal camp every day, and in addition many more hours in various games and other events. The *leaders of the small groups* have to induce genuine intensive effect.

VARGA: This can be more easily attained if the group leaders *turn it into* a versatile, multifarious *team*, which can say a lot of new things. We strive to ensure that they should represent various professions: artists, scientists, teachers and librarians. We try to ensure that there should be a fine artist in the camp, a conductor or a belletrist, and if possible an astronomer.

BÁNLAKY: This is not necessarily solved by the group leaders representing the various professions. In several camps there are regular lecturers, who are not small group leaders, but work in the camp during its duration primarily in their own metier.

KAMARÁS: Well, let's stay with the small group leaders. It is very important for the children to belong to somebody, who replaces the older friend, the leader or the parent. The collective of the group leaders not only embodies a variety of fields—which is very important—but also *various personalities.*

VARGA: For this end, the group leaders should possibly be personalities.

KAMARÁS: "Possibly" is not a strong enough term. He has to be a multifarious personality, a fanatic in the good sense of the world, a passionate personality. In other words, astronomists are needed in the camps for readers, who also know the stars from poetry and can also recite these poems. Poets are needed, who not only write about nature but go into the forests and know the birds. Writers are needed who, in addition to short stories, also write sociological studies.

VARGA: Or paint.

KAMARÁS: And conductors are needed who understand the physical laws of musical sounds and are familiar with ancient lyrics.

VARGA: Or chemistry teachers who are also interested in local history. Or librarians who are exploring medieval Hungarian history.

BÁNLAKY: But not semi-educated polyhistors. Of course, all this cannot be expected to be true in an optimal manner, therefore a collective of the group leaders is necessary that helps each other out. The expression "team" would not be the correct term, because it suggests a homogeneous group of people. A *creative collective* is necessary! That differs from each other, that in discussion develops a conception and sets up the camp for readers. Supplementing each other and improvising.

VARGA: The leaders should be *personalities*, qualified personalities, who can also work in a collective with their companions and also with the children. A small group leader must know how to handle the children, speak in an interesting and suggestive manner, and possibly answer all their questions. They should be able to create a collective, and they should not lack *pedagogic vocation.*

BÁNLAKY: The camp for readers can exist and can become a joint creation, only if its nucleus is provided by the team of small group leaders or co-group leaders.

VARGA: For this end, last year the standing teams were set up. Five or six scientists, artists, librarians and others gathered. Today they already understand each other, they know what they want, they have a *joint conception* and operate together in the camp.

KAMARÁS: They illustrate the example of friendship and community for the children.

VARGA: The main thing is: the small group leader should be interested in the children and should not spare affection.

KAMARÁS: He should know and love children in a playful, sincere and skilful manner.

BÁNLAKY: The small group leader *has to offer* his full personality and humanism. Well, let us return to the description of the camps: we started to explain what they look like.

VARGA: The children have arrived, the camp is in an attractive surrounding, and the collective of the leaders has developed together with their conception.

KAMARÁS: We did not speak about the organizers. There are numerous problems in a camp: the children have to sleep and eat somewhere, the guests who help out in the camp have to be looked after, or fees have to be paid, the sick child has to be taken to

the doctor, or a child in tears needs a bedside smile to be consoled . . . Only part of these can be expected from the group leaders. He needs organizers.

VARGA: A camp is usually managed by two persons. The *manager* and the *professional leader*, who usually is also a small group leader.

KAMARÁS: Whose benevolence and support is needed to set up a camp? This should also be explained. The "authors" of the first camp were writers, weren't they?

VARGA: It was more a friendly cohesion than an institutional . . .

KAMARÁS: Today the camp for readers is a *movement*, and a movement presumes *institutions*, *supporters* and *initiators*.

VARGA: The camps for readers have to have *caretakers:* the Y.C.L., and the Patriotic People's Front.

BÁNLAKY: The concrete planning is mainly carried out by libraries.

VARGA: A working group was set up in every county to organize the camps for readers. It consists of representatives of each organization: the county council, the trade union, the Y.C.L., a library, the cultural centre and others. This *social working group* decides where a camp for readers should be organized next year and for which stratum, and this body collects the necessary financial funds from the county organs.

KAMARÁS: The collectives, which would like to organize a camp, have to contact this group. There is a certain type of division of work between the sponsors of the camps. Some provide financial or moral aid. The lower institutions undertake concrete organization, mainly the libraries or the cultural centre. The library, as the basis of information, is involved anyway.

VARGA: Even agricultural cooperatives and factories have organized camps for readers. On several occasions, the Y.C.L. was the organizer in its own camp. There are many possible variants.

BÁNLAKY: Let us now speak about the events in the camp.

VARGA: Every morning, the small groups are occupied from 8.30 or 9, until lunchtime. In the afternoon, the small groups usually meet for one or two hours, and following this the whole camp is engaged in joint activity until 9 or 10, naturally including supper.

KAMARÁS: It is not the order of these activities that is important, but the fact that the group members spend at least 4 or 5 hours a day with the group leaders—in this most intimate small community. During the remainder of the day, the campers meet

new faces, guests, or other group leaders and the leadership of the camp.

VARGA: What is the difference between the two forms of activity?

BÁNLAKY: The difference is that the small groups are primarily engaged in conversation, *dealing with the problems*, which may occur in their age group and which they bring with them, while during collective activity they listen to lectures, play together, or they are engaged in the development of their abilities. Something which does not require the intimacy of the small group, or the expounding of their childish, personal opinions.

VARGA: This is why we don't plan the curriculum for the small groups in advance.

BÁNLAKY: Or at least very roughly.

KAMARÁS: Despite this, the *preparedness* of the small group leader is most important, particularly for those small group meetings, which he cannot plan in advance. The discussions always involve the problems of the children. Of course, if one is sufficiently prepared, one can guess the questions of the concerned stratum. But for a 10 day camp, one has to prepare not 10, but at least 15 programmes, from which one can then choose.

VARGA: In practice, two or three days are sufficient to find out what the children are interested in, what they want answered.

KAMARÁS: At the same time, the camp has a conception of what the group leaders would like to accomplish in the interests of the children.

VARGA: What do the children ask in general?

In my experience, this involves four spheres of themes: the first one is *affection, the family, and marriage*. Why do they divorce? Why did my uncle commit suicide? Why did the girl deceive me who I was in love with? The intimate personal world. The other theme is the *school and work*. This differs according to stratum and individuals. School conflicts, workplace democracy, relations between the leaders and those who are led. The sense of work and social activity. Politics and decisions. Power and individuals. The third sphere is a general requirement to clarify things. What is man? What is religion? What is socialism? What is terrorism? *General moral and human questions*, such as for example, does God exist or not? Dissidents, patriotism, and war. What does nation mean? What does national minority mean?

KAMARÁS: The questions as such are relatively rarely put so directly.

None of these spheres are indifferent for us, but many of the children did not reach the stage where they can ask questions. We have to teach them to put questions.

VARGA: The fourth type of questions: *Man and the universe.* Partly astronomy, partly much more than that. Where is the end of the world? When will the solar system perish? What does "future" mean? What will a town be like in the year 3,000? The relationship between man and perspectives.

KAMARÁS: Frequently the group leader knows that the children would need to speak about such themes, but on other occasions they believe that they have surpassed them. The question is too obvious. Many discussions in the camp started with the children saying that there is nothing to discuss about this or that problem. And in the third minute we found out that they only know the *banal answers.*

VARGA: That much about the small group activity. What happens during the community activity?

BÁNLAKY: If I want to polarize, then at the moment there are two conceptions. According to one, the joint activities should be led by the small group leaders, or by the permanent helps in the camp, in such a way that two or three should try to outline a *complex picture* of defined theme, or one or the other small group leader should collectively engage the camp in a theme from his own *special field.* According to the other conception, the joint activity should be led by outside lecturers, invited for one occasion, or for a lecture.

KAMARÁS: This can happen in several manners. Unfortunately, some camps only invite famous personalities, start, perhaps known from the television. In a more fortunate case, they invite specialists, writers, scientists and artists, who can best help them in the planned topic. It is even more fortunate if the camp has a "paraselene" of five or ten persons who stay in the camp for 2 or 3 days, who do not lecture the children from the podium, but live with them and participate in their group activities. It has to be ensured that the children should make contact with the other group leaders, not only with their own. One method is when the group leaders cooperate in the solution of a problem, and clarify a question from several angles. The topic may be the Middle Ages or the future, or a complex question, such as love and other sentiments. Another fortunate method is when the group leaders present their

fixed ideas about what they are most involved with. These programmes should be optional, written on the blackboard like a menu, and the the children can visit the group leader whose topic they prefer. The *revolving stage* method also proved appropriate, when the groups alternately visit the other group leader for discussions.

VARGA: Many *ability developing* games are played. Let me list a few: folk song singing, telescope building, sand sculpture, vine root carving, acting, choir singing, mock trials, plant determination . . .

BÁNLAKY: And many others.

KAMARÁS: Let us continue with the *games*, with programmes which conclude the camps for readers. This is not a compulsory task, not cramming for a performance, but specific creative work, where the most interesting part is not the performance itself, but the feeling of the roles and their interpretation.

BÁNLAKY: One should also mention that life of the camp does not purely consist of programmes, for the leaders are on duty 24 hours a day.

VARGA: And the members too.

BÁNLAKY: Yes. The members too, which means that they live together with the leaders during lunchtime, before breakfast or during the football match and other entertainment. The dialogues continue after the small group activity, for example, at night after lights-out. And it frequently occurs that the children invite the small group leaders to their dormitory for a little bit of mind moving.

Workshops, ideas, methods

Fourteen opinions

JÓZSEF RATKÓ:

The school of thinking

I will explain a few evidences—basic evidences in my opinion—before I speak in detail about the work in the camps for readers. When my younger colleagues invited me to the first experimental camp at Felsőtárkány, it was not clear to me what and how I should go about it. I was thinking about the following:

1. Literature is not the affair of literature, therefore, under the pretext of literature we have to speak about reality and about the truth which can be deduced from reality, and art can be captured as a method to recognize reality.

2. My knowledge of reality and truth originates from the community, but it has an individual tone, fitting to my consciousness. Therefore, I cannot press it on anybody. In addition, this knowledge is unstable, temporary and will sooner or later be outdated: while I live and think, it needs constant correction. Only the method with which I gathered knowledge and enhance it, can be taken as relatively stable. In other words: I cannot regard a certain amount and quality of knowledge as absolute and irrevocable.

3. The ethics of thinking demand that I should not believe anything which did not convince me with its evidence. In my experience, ready acquired truth is like unchewed food: it cannot be absorbed and causes indigestion.

4. Democracy, moreover, education for democracy is based on equality.

As a consequence, I have to create an educational situation, in which the child feels and considers it as natural that he is equal, equal to me—the adult—and that he has an advantage—namely, he is young and in perspective he can find out much more about the real world than I, particularly if he learns to think precisely, unbiased, and free of influences. My

only task is to teach him this. Therefore, the first joint activity dealt with methodology, where we spoke about the aims and methods of scientific and art cognisance, and we discussed the simple method of cognisance to be applied during our further meetings, which is usually termed as induction. I suggested that they first read two books. Hemingway's The Old Man and The Sea, and The Traitor by Ferenc Sánta. These two novels make you think about the relationship between man and nature, and man and society, and we can analyze the major components of these two basic relations. The other (approximately 15) topics of the activities were determined by the children themselves. Many pedagogues would be astonished if they knew how many things interest teenagers. Based on the experienced gained in 7 camps for readers, I can say that—notwithstanding whether they were state cared for children, or coming from farmsteads—they were primarily interested in the basic questions and basic connections. Satisfying their request, we dealt with problems, seemingly beyond the sphere of literature, such as freedom, the community, the adhesive power of the community, the existence of God, what is socialism, what about the future, ideology, the origin of the earth, and the universe, and so on. In addition, naturally, we spoke about the language as the material of written arts, the connections between language and thinking, the analysis of works, and other topics.

Even if somebody's question was wrong, we tried to find the answer, to reveal that only bad answers can be given to bad questions. If the analysis of a question led us into a cul-de-sac, then we returned to the beginning and encouraged the child to find the logical good question. In the discussion, I took a stand as an equal partner in the dispute, and only touched on part of the topic in question.

We always started out from the concrete knowledge of the children, but not with the aim that we should reach my concrete knowledge in the given topic.

In our *analysis*, we started out from the aesthetics of Attila József, namely, that the aim of art is not the creation of aesthetics, the expression of sentiments, but the recognition of reality and the truth which follows from reality, namely, that a work cannot and must not be approached from the side of aesthetics or from the sentiments of the reader. We accepted—because we indicated with examples—that "every part of the work is an Archimedes point" and the most appropriate method of approach is to compare the new quality of reality, created in the work, with the real reality. I quote two examples to illustrate the analysis.

The poem	Create reality
There's a foothill walking, another hill stalking. Wolves are howling desperately: oh, ye mountains, do not eat me! Here's a hill, you, there's a hill, me, our meeting hopeless will be.*	*Foothill* (if it has a foot, it can walk, and the rest follows [logically]. One Archimedes point: because it has one branch, one expounding of reality as the starting point.)
The road is late. It could be coming in the curve, but it lingers still here. A bird is whistling, the tree shows green. It doesn't start. An insect in blue jacket fumbles around it. Something is wrong.*	Railway—train stationary engine driver signal repair man fault (technical fault)

Several Archimedes points in the poem—as parallel equivalents of concrete reality they are valid to and fro, and the total can be reconstructed from a hologram fragment; the reconstructor only has to know the parallel: railway—road, and the plot: it is late.

The order of the two examples indiciates that we selected poems of gradually more difficult structure for our analysis. Based on this analytical method, we made up poems with my children, one of them should illutsrate this work:

The basic situation: We live in the Nyírség, where—as it is known—sand is plentiful, and in the spring the wind carries complete fields away. We compose poems with the children (6, 7, 9 year olds). They say: Let us write a poem about the hill. Let us compare it for example with a dog. Here is the result:

It's a stray hill—its ribs protrude,
it's crouching at the wind's feet humbly.
It is sniffing, wagging its tail,
On its thin behind a poplar is swaying.*

* Translation by Péter Szentmihályi Szabó.

During our linguist activity, I tried to encourage the children to realize that they cannot accurately think without the through knowledge of the language. The language is a memory system. The language preserves and provides access to the once recognized reality. If I don't have a word for a part of reality, I can only think of it if I see it (either as a real picture, or as a memory). The lingual symbols serve as the denomination of external or internal reality. Those who know and can denominate reality will not accept lies. Finally: the language is also a collective outlook. We started with examples:

1. The storeyed bird stole tobacco from the chest.
2. Smoke emerges from the rumbler.
3. The dog is mewing.

In the first two examples, the confusion caused by the unknown words (because they are archaic or dialect) tries to point out the importance of knowing the language, and in addition, while trying to figure out the meaning of the unknown words, we can show the outlook of the language (storeyed bird—tall bird—stork, chest—box—covered box made from bark; rumbler—crater—rumbling). In the third sentence, the comparison with reality showed the required evidence: only those accept lies who do not know reality, or do not know the content of the lingual symbols.

We also examined the outlook of other languages on such examples as:

grusa (ripe, succulent pear)
körte (unripe, hard pear)
szmakovaty (a palatable word, to eat with great gusto)
Schneeluft "snow air" (light, clean word)
and so on . . .

Everywhere where camps for readers are organised, the following basic conditions have to be ensured institutionally: suitable place for intellectual and sports activities, talented pupils, library, perhaps a so-called "triteka" (a library which includes music, fine arts, and literature), material conditions, and writers and artists who are suitable for this type of work.

FERENC MÓZSI:

Democratic education

I agree with my colleagues, who also participated in the work of several camps for readers, that the most important and most exciting task the education of children for community life. It does not need much argumentation of how much a society can gain if it possesses citizens who keep in mind, not only their own narrow interests, but also the interests of a large community, and participate in its joys and problems. Discipline is the basis of all correct work. Collective discipline is the condition for the moral, intellectual and material enrichment of all high standard society, which is only genuinely valuable if it is constructed from the voluntarily undertaken discipline of the individual citizens. Discipline is nothing other than unselfishness: in the present case, the limitation of personal interests and impulses for the benefit of the state. The socialist state reciprocates this sacrifice with trust. With the enfolding of socialist democracy, it involves the individuals in public affairs, and in this way, they share in national responsibility. This newly received and undertaken responsibility, encouraged citizens to accept the aims of the community as their own, and recognize that the augumentation of the country and the nation ensures the augumentation of individuals—and not only in the material field!

In the camps for readers, I frequently met an outlook, which in my opinion, is very dangerous. Many of the children interpret discipline in a strange manner. They think it is nothing but the oppression of their own opinion—namely, silence. One has to diplay an example to the children and persuade them that discipline, the citizen's discipline, does not mean the choice of the easier way—passivity and silence—but the expression of a circumspect and argumented individual opinion, and the responsibility for the announced opinion.

During the 10 or 12 days of the camps, children cannot learn concrete

subjects, and one cannot ensure that the disputing mood and the desire to act, with cohesion to the basic rules of democracy, should become part of them. All this can be provided by the school, and hearing about the frequent, and successful students' parliaments, and the practical implementation of the Youth Law, there is every hope that the school will provide this.

Our short time is only sufficient to arouse interest in the participants to encourage a demand and to make them fond of everything that they can gain from a good teacher or educator. The organisers of the camps and the young artists who carry out the professional guidance and work, are not all good educators, although when selecting them, or recommending them, this point of view is at least as important as the value of their artistic abilities. The relationship between the school and the camp of readers is different from the extremely simplified views of some: on one side, there are "professionals" who carry out routine work, blasé teachers who are afraid of everything new; and on the other side, young writers with world saving intentions, "amateurs" who are extremely enthusiastic, excellent pedagogues, and their only aim is to educate the new generation. The picture is different and this is natural. We are all human, and our personal qualities limit our achievements. There are young writers who are qualified teachers, but weak pedagogues, and I know writers who are not qualified teachers, but rival the professionals. It is superfluous to spend much time on this question, because I should not speak about our merits, but about the interests of the pupils.

The *mock trial* is a well stablished form of education for community life. I will expound on this, keeping to the essence, because this form can be enriched with as many new elements as the number of camps and educators.

The writers who are managing small groups agree on what questions should be discussed by the children during the trial next day. On the first occasion, light and popular questions should be discussed, particularly if the children are still attending general school. Such questions move on the plane of generalities, and perhaps make us smile, such as: who are better, boys or girls? At the end of the small group activities, the artists announce the issue, and the children decide which side they want to belong to. Obviously, if the above is the issue, then the boys and the girls will necessarily separate and two sides will be formed. Then they elect a "prosecutor" and a "defence counsel" who will accuse the other side, or will defend their own point of view. A writer will be the chairman of the bench and the other writers will be the jurors. During the trial, the prosecutors and the defence counsels can speak, and the other participants can also put their

hands up if they want to speak. The chairman can give them the floor or can limit their contribution. At the end of the trial, the bench retires, and after reaching a decision, the chairman announces the verdict. The "verdict" is the evaluation of the work of both sides, and the assessment of their attitude and ability to argue their case.

The points of view are the following:

— the erudition of the elected prosecutors and defence counsel,
— the activity of the two sides, and
— the discipline of the two sides.

Similarly to the work of the entire camp for readers, the successful trials also need the library in the camp, where the most important textbooks and lexicons are available. The prosecutors and the defence counsels have one day to thoroughly prepare their case with the aid of these books. Nevertheless, it is obvious that their knowledge of the object is not much worse, if during the dispute they cannot present it in a fitting form with outstanding impetus and elegance. The ability to speak and an intellectual vigilence is very important, which immediately discovers the weaknesses of the opponents. The trial mobilizes at least four people, two prosecutors and two defence counsels. But it is really valuable if the audience does not remain passive, but supports its representatives and actively participates in the discussion. Naturally, not interrupting each other, or jumping up from their seats, but asking the permission of the chairman to speak, and expounding their opinion briefly and concisely. And what are the material conditions for a successful court trial?

It can be held in a *classroom*, in the case where there are no benches, but table and chairs, the two sides can sit facing each other. If the weather is fine, and the camp is situated in a beautiful environment, then a clearing or field can be selected. In this case, it is important to gather the children in the same formation as if they were sitting indoors. If they are scattered around, then their attention is diverted and their voices are carried away by the wind.

I already mentioned the indispensability of the *library*. If the trials are held on serious issues, then the books ensure appropriate preparation, and the use of social-scientific, economic and philosophical, etc., terminology.

Whether we deal with general school students or older children, we have to take every opportunity to get them accustomed to regular *notetaking*. After the meetings, they can survey the discussed material, and after the camp they can always peruse their notebooks. Another advantage of notetaking is that it eases learning for those who are visual-minded.

What *issues* should be discussed at the trials? Possibly those issues which are interesting for the majority. The earlier mentioned discussion

between boys and girls is like an aperitif to wet the appetite. For the next trial, we can search for a topic, where the children do not separate in such an unambiguous manner, and where there are some who are hesitant and only decide at the last moment, which side to take.

We should take good care that the question to be decided should never be too didactic. For example, if we pick an exciting topic, such as the importance of community behaviour, then we should not put the question in the following manner: which is the more progressive type of behaviour—the one which wants to act for others, or the one which only bothers about its own interests? In this case, an embarrassed silence will follow, because the question contains the answer, and only a pseudo-dispute could be held on evident things. The question should be put: is it worthwhile to work for others, even if you don't gain personal recognition? In this case, the possibilities of evaluation are extensive.

What is the procedure for such a trial? This mainly depends on the *chairman of the bench*. He ensures law and order, and intervenes if he feels that the dispute is getting out of hand. He ensures that in the heated atmosphere, the two sides should not offend each other, and the dispute should not become personal. Because of his age and level of education, the chairman knows much more about the discussed issue than those engaged in the dispute. Nevertheless, it would not be fortunate if this knowledge made him superior and supercilious towards the children, because they would immediately sense it and would lose interest in the game. The chairman should be modest and the children should fell that he only helps them in the development of their ability of speaking, in polishing their style, and in increasing their knowledge. This modesty cannot be identical with helplessness. The chairman has the right to halt the discussion if the dispute seems to lead in the cul-de-sac, or becomes quibbling. He should insist on discipline if it is necessary. After the second warning, the indisciplined child should be sent out from the room for 10 minutes. His strictness will not be taken amiss by the children, as long as they feel that his decisions were just. And this is the most important thing. During the trial the chairman has to try to be impartial, and according to the possibilities, objective. He cannot give preference to that side whose opinion tallies with his own, because with this he would obviously weaken the other side. He has to ensure that the rules of democracy, and law and order are kept. He should never shout. If he is afraid that his voice will be lost in the noise, he should wait and ask for silence with a bell, or with his raised hand. He should speak briefly and decisively, being aware that he is not the main star of the events. When the trial comes to an end, the bench retires and in a few minutes time, the verdict is announced. After this, the chairman, now as a

private person can expound his own opinion, about which side he agrees with.

When he and the other jurors explain their opinions, the tension will certainly thaw. The noble rivalry comes to an end for that day, even if the children continue to talk about the trial until late at night. The next prosecutors and defence counsels are already preparing for the next trial in the library.

The "mock trial" in the camp for readers is not a world saving invention. Obviously, it is not even an invention, because with minor or major differences, it has been utilized in various fields of education and tuition. It is given form, which can be shaped and perfected by experience and individuals. The target is unchanged: to educate clever and courageous young people, who take community life as a natural part of their development.

GÁBOR CZAKÓ:

Universal thinking

I "warm up" my group in the camp for readers with a game of definitions. Each child has to define something: slacks, a chair, table, or tape-recorder, any everyday thing. The practice reveals the vocabulary of the group, their speaking abilities, and logic. It means creative intellectual work, it separates thinking from other events of the camp, and promotes concentration and disciplines the mind. At the same time, it provides an opportunity to speak about mathematics, because the slacks have to be separated from the other members of the agglomeration of clothing. We speak about status symbols, about aesthetics; in connection with the conciseness of the definition, about the rhythm of thinking, the visual picture of our mother-tongue; about philosophy—as the difference between the object and concept refers to two provinces of reality, we speak about the definition system of various scientific branches, and from similar experiments in literature. For example, we can quote Shakespeare's LXXV sonnet "So are you to my thoughts as food to life . . ." or speak about the accurateness of definitions: does such water exist which is exclusively H_2O? when analyzing the banality "man defeats nature", the we can study our whole existence. The list is far from complete, as thinking has no shores, or if you like, it freely flies all the shores of existence.

It follows from all this that the camp for readers—as a modest educational experiment—operates in a university system, based on the principle of the universality of thinking. Its basic aim is to encourage the participants to recognize the situation of the objects and values which create the world, and their own situation. Thus, we do not teach literature, music, painting, astronomy, mathematics, library science or any *subject* in the camps for readers, but connections and differences through the polishing of the ability to think. The emphasis is on the connections, particularly because the

fashionable fallacy of our era is specialization, which may be useful in production, on a short term basis, but nobody can seriously insist that life is specializing as if its facts and processes took into consideration the disciplines of the Prussian school system. At the same time, one cannot deny the fact that knowledge according to subjects is grouped, and generations left school with this outlook, including hundreds of thousands who came to hate certain subjects, and with this bias exclude a considerable part of the world, of knowledge from their life. As knowledge initially presumes a type of world picture (even if not definitely outlined) their world picture will be necessarily contorted, based on insufficient knowledge and even in the sphere of their favoured subjects, their knowledge will be less than expected, or less than they would desire. Naturally, one does not admit such things, consequently there are an increasing number of topics about which we have to announce that we do not understand them, we do not deal with them, we are unable to learn them or do them.

We are speaking about the methodology in the camp for readers—if one can use this expression in this respect. Well, good work can be carried out in the camps, if the leaders of the small groups can eradicate the prejudice of the campers and overcome their inhibitions in good time. This aim is served by the six to ten number of the small groups, the informality between the group leader and the participants, joint sports and games. The task in the camp is not so much *what*, but *how*. During the past five years, I worked in more than a dozen camps: I had groups consisting of children in the 13 to 14 age group, and I had a group organised from adult workers, including two grandparents. In my experience, one can deal with anything, for the lack of knowledge is unbelievable. Those who matriculated from secondary school do not know the fundaments of Hungarian and world history, sciences, literature and art history, and the university graduates do not know the etymology of their own names. If we tried to stuff their heads with subjects and lectures, we should start at the primary school (if one could decide which subject is more important than the other) and during the available maximum two weeks, we would reach no where. There are such experiments. I know about a camp where children sat through 16 lectures in 12 days, in addition to excursions, forums and small group activities. To invite 16 lecturers is only a question of finance, and its effect equals (including the personal magnetism of the lecturers—if they have any) 20 hours of television viewing.

Not 16, but 4 or 5 lecturers have to be invited, and not as lecturers, but as small group leaders, who live, eat, play with the children and even participate in their "clowning". Not a writer, a physician, a painter, a violinist, and educator, a pedagogue has to be invited, not primarily a

representative of a profession, but a *personality*. A person who radiates, who is attractive, who does not forcefully hand over his knowledge, but transmits it. This may sound a bit foggy, because one cannot determine personal magic, but I am sure that the reader will understand what I mean. For example, the person should be fond of those young people with whom coincidence threw them together for two weeks, independently from the fact whether they deserved this affection or not. If he lacks this ability, then he may be educated or a sage in his own profession . . . He should know how to play, and he should not be afraid to lose face if he is beaten in table-tennis, or in football by the children.

In order to overcome the inhibitions and eradicate prejudice among the campers, we usually apply two methods. One is participation in creating collective games. The essence of the games tallies with the aim of the definition games: the analysis of objects and the environment to surpass their banal interpretation. (In every camp we find out new games, to ensure that we the leaders of the small groups should not be bored, because if we —ourselves—are tired of the camp, then it is the end of everything, the children will not enjoy it.) The group leaders can satisfy their desire for creativity and the campers will enjoy the games. (I list a few titles, without the need to explain them: Transformation of a tree, without it weeping. We fill space and time. Orchestra without instruments. Descent from the hill. Word factory. Foam art—group foaming with the use of toothpaste and shampoo.) Similar games are played during the entire camp, the groups watch each other's production, then we evaluate the ideas, the humour, and the whole thing has a rivalry character, but as you can see, not from "conserved" imported knowledge.

Another method which we tried in several camps: we analyze a work, which the children did not read before, and would never read if they were not encouraged to do so, because they feel that it is "above their standards". Instead of an exhaustive list, here are a few examples: Medals by Attila József, the poem of The Great Inquisitor from The Brothers Karamazov by Dostoyevsky, and a poem by István Domonkos: The broken steering wheel. The analysis of such works, and already the reading tires them at the beginning, and in general. They think it is hopeless to excavate anything from them, particularly because in the schools they were trained to condense the "message" into a banal sentence. (After hearing Blue Beard's Castle, a graduate from the apprentice school was asked what was the relationship between Judith and Blue Beard, and he answered: Class struggle . . .) Well, if so called serious art is so boring that each oeuvre in its sphere speaks about the same thing, then why should they read, watch or listen to it? With the exception of a few, the campers never before read

anything but trash; that does not more you with a "social message" and has no deeper layers; it means what it is. That much and nothing more. I don't want to say that every participate of every camp could be led to the deeper hells of "serious" works. It would be unrealistic to expect that in the future, every camper will read Dostoyevsky, Kant and philosophical poetry, but based on my experience, we can trust that some of them will look at pictures and films, and will listen to music and will read texts which do not end at the frame, the last shot, full stop, or note, but will want to have a continuation in the receiver. And what is perhaps more important than the solution of the works, they will constructively act in their official and private contacts, and will critically interpret what they hear.

The essence of the methods applied (and also of the others, which I cannot list because of the lack of space) is to stimulate campers to engage in constant high intensity intellectual work, and through the experience of success, they should taste the pleasure of intellectual work. (I could have used the term "creation" instead of intellectual work, because the reception of any artistic or high standard everyday information can be described as creation.) To arouse the desire for this pleasure, the group leaders have to be open, they ceaselessly have to react to the opinions of the participants and to the events of the camp. If the time is crammed with lectures, then this is almost impossible, because the lectures articulate the work in the groups or in the community, moreover, they may make it impossible. Let us think, for example, of the conflict situation, which is a necessary accessory of camp life, which may be provoked by the leaders of the camp to clearly lit up a problem in a border situation. Well, this personal, tongue and brain polishing affair has to be pushed aside, because at the given moment the campers have to "consume" the report of an Olympic champion, or a production of a performing artists. Occasionally this creates an almost tragic-comic situation. I mentioned the pleasure of creative intellectual work, which everybody has to carry out by his own hands—if this catachresis is permissible—with his own sweat, and the creation of this pleasure is considered in the camp as a main weapon in the fight against consume-idiotism, while at the same time, we make the campers consume certain cultural products.

As it can be seen, the movement of the camps for readers is far from being perfect, it carries a large number of contradictions in itself. Most probably this makes it so interesting.

PÉTER SZENTMIHÁLYI SZABÓ:

Terrorists in the camp for readers

Each of the camps is different, and that is how it should be. The success of the camp depends on the location, on the organizing abilities and enthusiasm of the camp managers and on the willingness of the selected youngsters to cooperate and co-think. The most frequent and perhaps most rewarding thing is to deal with secondary school students (14 to 18 years old). These students already acquired some knowledge of life and some culture on which we can rely and they are (already and still) open, interested in the world and enthusiastic about good things, and as they are facing the choice of a career, the promotion of their sense of responsibility is highly necessary. They also feel this. They are also facing the selection of a mate and lay the basis of their own family. They have already gathered some experience in love and they also demand information in this field. The aim of the camp of readers becomes most clear in this age group: our message to mature, adult, educated and responsible individuals, and citizens has to be told in a manner that it should go beyond the simple transmission of opinion or information and that every momentum of the camp should enfold from the spontaneous activity of people thinking in a democratic and collective manner. The provision of personal example and entire sincerety are our strength and the educational-tuitional form of the schools based on the principle of obligatory respect is necessarily alien to us. In the past, such activities were called (perhaps) Sunday schools, where with the help of a qualified, elder spiritual leader the children could open up the depths of their soul, of their character and consider their own tasks, and the purpose of their existence...

A camp for general school children is more risky and therefore more exciting. More risky, because we can build over much less facts, we have to apply many more playful elements, and guided discussion for this age

group of the children (6 to 14) is much easier tired, less informed and possesses less speaking abilities. The small group leaders have to "recompose" their message, and polarize their questions in order to encourage more active co-thinking and decision making among the campers.

There is a boarding school belonging to the General School at Kállósemjén. Children from remote farmsteads in the Nyírség are learning here during the week and return to the farms for a day or two at weekends. Usually they live under modest, but decent circumstances in families with many children, but neither the families nor their children are particularly fond of books. Their reading and composing abilities most probably lag behind the national average. Despite this, the farm children are highly intelligent and disciplined, guaranteed by the boarding school community, the diligence of the family and the strict honesty of those who live in close proximity with nature. During the two-week camps in three consecutive years, I did not experience quarrelling, which is so typical of that age group, no fights, no make-belief which in the urbanized parts is strongly coupled with the imitation of the bad habits and foul speech of the adults. In 1977, Károly Estók, the headmaster of the boarding school, organized, a few days trip for the campers to Czechoslovakia and Poland, so that we could spend part of our activities with studying the life and history of the Hungarians living in Slovakia and we could survey the famous Hungarian art monuments. Naturally the direct profit of these activities cannot or can hardly be measured, long years are needed until it turns out what—lifelong—"radiation" we provided for the children and whether they could pass on what we tried to give them during the joint discussions and disputes.

I spent the third two weeks in Kállósemjén, in the camp for readers held in the boarding school. This is my regular holiday, I am familiar with the children, the attractive Kállay mansion, and my friends, the poet, the headmaster and the painter are expecting me. I don't want to list now all the engagements in a camp for readers—most probably they read less than they do anything else—because many articles appeared on this at the launching of the movement, in which—forgive my pride—I also had a minor role. Mock trials are organized in the camp on old or current political, moral, and social issues with the method of Socrates, teaching the children to recognize the truth, the differences between the tones, the various view points of the prosecution, the defence and judgement, and to undertake responsibility.

Last summer my fortnight was curtailed by a few days, because I had to attend a conference in Ireland and when I arrived my first duty was to report on the journey, this also required some remarks about the Irish

people, and their history, the British-Irish relations and the situation in Northern Ireland. Perhaps this was the background why we decided to hold the mock trial on a very current international problem: hijacking. The children liked the idea and soon the basic situation was provided: a passenger flight of Air France was hijacked between Paris and Tokyo by a few members of the Palestine Liberation Organization. They killed two security officers, then compelled the pilot to fly to Lybia, where they demanded one million dollars from the airline for the movement, with the condition that if their demand was not met, they would execute one hostage every ten minutes. After a stewardess and a French businessman had been executed, the pilot landed in Tripoli, where an international court met to discuss the matter in a unbiased manner and reach a verdict. The adults quickly allotted the roles: my poet friend became the advisor of the judge, the painter of the prosecutor, the headmaster of the defence council and my wife the advisor of the passengers. In style with my position, I became the leader of the hijackers, as Professor Hans von der Rode from Bonn, a world revolutionary.

According to their temperament, the children could join any side. It is superfluous to say that the international brigade of hijackers—fighting for Palestinian interests—consisted of boys and the more timid girls undertook the role of the jurors or the passive passengers. The groups held separate meetings. We agreed upon our (rather hopeless) case with my comrades: Ali Ben Mohammed, Paolo Angeli, John Stopper, Ahmed Elsheik and Sumura Suzuki. When the trial opened, a genuine commedia dell'arte was presented, the story started to live, to move, enriched with details further sharpening its own contradictions. We had to study Middle East history and geography. During the trial, the judge often had to use the bell and on several occasions ordered me to sit down. Questions of civil and international law were raised, then the natural history of aggression was born in front of our eyes and when the crown witness, Madame Fontaine—my wife—pointed her finger accusingly at me stating that I killed her husband with several shots (a hostage), only my daughter laughed: then father committed suicide . . .

It not only stimulated the children, who started to use professional terminology taken from the television and the daily news of the papers, but also the faces of the adults were flushed. When I asked during the trial for permission to go to the toilet, the child who was my warden accompanied me and it was clear from his determined face: it is not advisable to try to get out.

It would be difficult and perhaps unnecessary to recall every moment of this particularly actual game—perhaps even the end is not essential,

when the international court decided to hand us, the hijackers over to the French authorities, because of the assassination of the two people, on the condition that the French airline sends one million dollars worth of blankets, drugs and food to the Palestinian refugee camps. (I considered this a significant diplomatic success, for this demand had absolutely no legal basis.) What really made me think: we are the witnesses of a turn of eras! The earth has diminished both in the good and bad sense. What *knowledge of life* these farm children indicated as the members of the international court in Kállósemjén. What an unheard-of communicational revolution took place unnoticed! In the past, these children may have discussed the ethics of highwaymen, if ever their opinion were asked. On the other hand? Did the world make progress? Did I, Hans von der Rode, hijacker, only look different because of the development of technical circumstances than my illiterate predecessors? Isn't our frightening knowledge in direct proportions with our universal helplessness,with the vulnerability of our culture and civilization? I can safety state that we, the adults, were not more clever than our pupils. Moreover, we secretly hoped that the sober mind of the children and their sound judgement will help us to restore our groggy scale of values . . .

I have no idea whether the trial solved anything and I cannot guess whether we, adults all over the world can eliminate the concentration camps by camps for readers and builders.

CSABA GY. KISS:

Camp for national minority readers

1979 is the fifth year when camps are organised for readers from among the national minorities. School children who learn their subjects in their own mother tongue or who have several lessons of their mother tongue in school. German, South Slav (Serbian, Croatian and Slovene), Slovak and Romanian students for whom these camps provide an opportunity to promote their lingual culture, study their national traditions, and strengthen their national consciousness and the ideals of international co-existence.

The first camp for national minority readers was organized in 1974 at Pilisszentkereszt. The experiences gained were used—and can still be used—in the organization of further camps.

First of all the specific features of the minority camps should be briefly explained. I have to emphasize that if the young people belonging to national minorities are considered a social stratum of specific qualities, then they obviously belong among those strata in whose education the camps can play an extremely important role.

If encouragement, and orientation towards culture is somewhere necessary, then it is undoubtedly needed among them. One should also add: in the minority camps, minority readers are educated. Young people who consciously undertake their own lingual culture and also want to improve their knowledge concerning the culture of the Hungarian people with whom they live together. We have to assist them to draw from the sources of literature in their own language, to discover the parallel features in the East European peoples' literature and history, co-existing for many centuries.

The relative and absolute number of national minorities in Hungary is low, they lived sporadically on extensive areas and their majority only

settled down a few centuries ago where they live at present. The various groups show a varied, not a unicoloured picture with regard to language and national consciousness. According to the 1970 census, 1.5 per cent of Hungary's population considered itself to be of non-Hungarian mother tongue. However, our national minority policy envisages many more citizens who require culture in their own language. According to the estimation of the national minority federations there are 200,000 or 220,000 German, 100,000 to 110,000 Slovak, 80,000 to 100,000 South Slav and 20,000 to 25,000 Romanian speaking groups. They are sparse national minorities who often do not speak the literary variant of their own language, but an archaic local dialect.

All these factors have to be taken into consideration in the further improvement of our educational affairs and obviously they have to be considered when organizing the camps for the national minorities. The different types of national minority schools represent different qualities: different aims have to be stipulated for the pupils of a school, where the minority language is the language of tuition in general, than where it is only one subject among the many.

One of the most important tasks of the camps is to awaken interest in the mother tongue and the strengthening of the consciousness of national minority identity. In the case of pupils who only learn their mother tongue as a subject, the the level on which they use the language has to be raised in a possibly entertaining and impressive manner. It is important to make them realize that in Hungary the knowledge of the neighbouring countries' languages—the languages of the national minorities—is a social necessity. The camps for national minority readers can obtain considerable results in the popularization of national cultures, and of the historic and ethnic traditions of the various ethnic groups. As we consider our national minorities as links in cooperation with the neighbouring socialist countries, the opportunities provided by the camps have to be utilized to strengthen socialist internationalism.

In becoming a reader, the pupil from a national minority group is in an advantageous and disadvantageous situation compared with his Hungarian mate. His impressions develop under the influence of two literatures and even if literature in one's mother tongue has to have priority, in certain cases two systems of comparison can evolve in the pupil from the national minority group. He has to read more and has to learn quantitatively more facts from literary history than the Hungarian students. This may discourage him, but can also promote his reading awareness. It often happens that after a bilingual school period, as an adult, such a peson will not feel like reading and if he leaves his national minority milieu, he will

move away from his own lingual culture. If, on the other hand, he was under effective impulses during his school years, when people are most perceptive to literary impressions—and such impulses can be given by the camp for readers—he can become engaged for a lifetime with a love of books written in his mother tongue.

Young people reading in their mother tongue are not only potential visitors of the local library, but consumers and maintainers of their national culture. They may actively participate in the possibilities provided by other educational forms and activities. It is a key question for our national minorities that there should be a continuous flow of intellectuals using their mother tongue in a conscious manner, and we must not forget that the camps for readers should also bear fruit from this point of view in the long run.

The experiences gained in the camps for national minority readers indicate that the use of the language is of primary importance. According to the possibilities, we have to ensure that the minority language should be used more frequently during the group activities and during the everyday events in the camp. Even if good lecturers in every topic cannot be found in the language required, efforts have to be made to ensure that as many lectures as possible should be delivered in the mother tongue of the campers. With regard to the small group leaders, it is desirable to select such people who speak the concerned language as their mother tongue. In addition to teachers, the high school and university students of the nationality faculties helped a lot in this respect. Lately an increasing number of literary works were published in these languages by writers from the national minority groups and the inviting of these authors always resulted in interesting encounters. The interest of young Hungarian writers and critics was recently strengthened towards the East European literary questions, and their knowledge and experiences can be utilized in the camps for readers. It would be useful to make the camps "international" and invite young people from that country whose language the campers speak. Suitable books and other educational methodological aids could be acquired through the national minority federations, the basic libraries and the Tankönyvkiadó textbook publishers.

The first camp at Pilisszentkereszt was held between June 19 and 29, 1974 in this small village in Pest county, for 11 to 14 year old general school Slovak speaking students. Approximately 90 per cent of the village, with 2,000 inhabitants, are of Slovak origin. The Slovak language is taught in every class, at every grade.

Instead of the usual rhythmic marches, melodious Slovak folk songs were used as reveille in the camp and during the playful activities, events

and lectures the Slovak language dominated. During the ten days we not only wanted to recruit fans for good books, but also—utilizing the local situation—extend the sphere of those who enjoy their national culture.

Árpád Sipos, the headmaster of the local school, explained the aims of the camp: "Our main aim is to maintain the use of the Slovak language and improve the ability to speak it. I feel that the camp provided considerable help in the fostering of the Slovak language and our activities can motivate the conscious usage of the language in a positive manner. We must not forget the role which the camp played in the promotion of the national culture. What do I mean concretely? The books published in Slovak will be more frequently borrowed from our libraries and the folk song sessions will encourage the pupils to appreciate Slovak folk music. And what is most important: it is hoped that an increasing number of pupils will recognize the usefulness of knowing their mother tongue on a high level."

I could continue to list the rich programme: excursions, playful activities, lectures about Slovak literature, Slovak-Hungarian literary connections, hobby groups and, naturally, plenty of time for sports.

Since then, this remarkable initiative found many followers. New ideas made the camp programmes more colourful. The first camps for German and South Slav speaking youngsters were also organized. Following the example of the Szentendre region, camps for readers were held in other ethnic parts of the country and not only for general, but also for secondary school aged children.

The development of the national minority cultures, the traditions and folklore of the minority groups, with whom we are co-existing, also enrich us, Hungarians. The camps for national minority readers turned into worthy workshops, where cultural inheritances are handed over.

LÁSZLÓ M. SZABÓ:

The reader should also see

I usually look forward to the camp for readers with excitement. Not because I am afraid of it, or don't trust myself, but there are unknown factors... who will be the participants, where do they come from and what will they be like? What intellectual conventions and environmental preambles will define their thinking? Will they open up and receive, because this is the condition for the success of our joint work and our mutual helplessness. Of course, I know more about them than they would believe. I know that they are subjects of the statistics, according to which the majority of information (83%) is received in a visual manner. I know that disproportionately, very little time is spent on this type of education in the primary and secondary educational institutions, they are provided with an art value judgement of the past century in an academic spirit, or in a more fortunate case, they are taught drawing, limited by the marks given, which oppresses original pure intuitiveness and is output-centric.

I know that we do not have to produce miracles, but with the simplest means we have to make them aware of the tangible and transluscent reality, opportunities and their own values.

If the era (the social situation) is appropriate, then one only needs a good outlook to shape and understand the surroundings, the object culture and the arts. And how can we accomplish this? We have to liberate the mind to ensure that the incorrect, or inappropriately established taste norms and forms should not have settled down at an early age as a result of insufficient or faulty information. Creative thinking and its "products" the transformation of the surroundings, and self-expression have to be liberated and only made consequent. In addition to the clarification of the visual-artistic bases, considerable emphasis has to be placed on the improvement of creative abilities, and on overcoming productive inhibitions.

We must not hold drawing lessons, or art historic lectures, but we have to introduce the micro-macro relations between the individual and the visual environment, striving for complexity, because the are and the actuality of existence demand universal, rational starting foundations. On the basis of such thoughts, I usually divide my activities in the camp into three main groups: 1. the exploration of the environment; 2. visual-art basic exercises, and 3. the shaping of the environment and creative actions.

1. The exploration of the environment

The basis of our work in the camp for readers is democratic totally "uninhibited" communication, therefore, first we have to become acquainted. Of course, this is not easy, because everybody is ashamed of some components of his environment and mode of life. By revealing the differences, this feeling becomes stronger for some time, but collective interest and the acceptance of each other helps to overcome the inhibitions. We turn into unterstanding accomplices, and the individual situations and locations promote objectivity. The most practical starting point is the home, as the topic for a visual basic situation. Naturally, simultaneously, an immediate interest arises towards the family, because the organic connection of these two provide the realistic space of life. If we speak about the space of life, then necessarily we have to speak about the mode of life, as cause and effect. When examining the artifical environment, there are those who are in a more fortunate situation, who live in villages or towns, but under provincial circumstances. They are nearer to nature, and involuntarily utilize it, preserving the practical relics of folk culture. In many cases, this is exactly what they are ashamed of, because as a type of remnant of poverty and without criticism, they appreciate urban models, driven by each others boasting.

I always study the situation, equipment, functionalism, and aesthetics of the camps of readers with a critical eye. These are very essential questions, because we believe that the camp for readers is a model for the space and mode of life. In badly equipped and shabby tent camps, it is more difficult to provide a model than in a modern boarding school. Practically planned, useful and visually attractive locations are needed. In one of the camps—in addition to its cultured arrangement—we appreciated the large dormitories, which considerably promoted the rapid development of community life, and its effervescent continuity. In the other camp, I liked the arrangement and the architectural solution. The two storeyed building—despite its extensive measurements—harmoniously fitted into

the natural surrounding of an island. The children also observed this, and during the discussions mentioned it as a positive counter-example of the disproportionate further environment. It soon became clear that those youngsters who had no pre-education in environmental culture, only needed a little help and soon became critics (intuitive visuality and orderliness), indicating that the relationship between us and the surrounding is changeable and can be changed.

2. Visual-art basic exercises

This heading consists of several exercises. The tasks are connected, but can be separated and although they are varied they have a common aim: illustration of simple visual elements (point, line, spot-form, colour and composition) and the improvement of visual seeing and interpretation. These exercises strengthen the ability to think in an abstract manner, the apperception of original reality and at the same time, improve the abilities of absurd reception and creation. During the first and most important exercise, we demonstrate and memorize the simple visual elements. During these playful activities, the children work independently, and prepare serials which illustrate their subjective and visual ability of expression, followed by continuous and joint evaluation. First they acquaint themselves with the points and lines, drawing them in a large variety, their differences and their visual possibilities of depiction. On simple drawings, they express the contrast of stable-labile and light-heavy. As a second phase, the definition of the plane forms follow, and this is logical, because a point can be a geometric or an organic spot. After laying the graphic fundaments, we try composition exercises, utilizing the already listed elements, in a more complicated and complex form. The established inhibitions usually dissolve at that phase and they do not say what they said at the beginning of the exercise: "I cannot draw", or "I had a bad mark from drawing". In the last exercise, the colours become the main stars. The simplest thing is to find the independent meaning of the colours, because our sensual experiences indicate them in a natural manner. When seeing red, one immediately thinks of blood, fire, or heat, while blue indicates water, the sky and the cold. Children also mention the red flag of the international working class movement and the blue colour of peace, indicating that visual experiences can also carry psychic-ideal meanings. At that point, I usually ask about the three basic colours, and regrettably only very few can even guess, but when they know them they find it completely natural and almost automatically develop the circle of colours. When

studying red and blue, they raise the question of coupled colours, or connections between colours. According to my experience, children leave themselves to their senses, and with a very low percentage of mistakes, can define the cold and warm colours, and the supplementary colour couples. To conclude the exercise we make colour compositions, and this means the peak of the creative mood. Everybody can freely prepare study works, on the condition that the meaning has to be explained. I happened that I asked them to draw merry, or sad pictures, and on occasions I explained to them a real situation.

What for? Sometimes the children raised this question at the end of the exercises. Then I recall a few problems in their environmental culture, their difficulties in the colour composition of their clothing, and then they stop thinking about the utility of the exercises and mediate on the faults in their environment, and the possibilities of remedying them. The accomplishment and application of the tasks result in two possibilities. Based on their studies and compositions, "art works" can be produced, or if the process is turned back, this type of approach can promote the understanding of any fine art composition.

3. The shaping of the environment and creative actions

There are several possibilities to transform the environment, ranging from realistic landscape montage to utopian mapping. Utopia has a major attraction, naturally in this case all the inhibitions are overcome and the creative imagination of the children kicks out all conventions. The accumulated materials, tools, and a few introductory sentences are usually sufficient to produce exciting, varied, realistic and unrealistic situations, without lengthy meditation, improving their fantasy, and their space creative and space interpreting abilities. The emphasized-unemphasized, qualitative-quantitative changes produce the optional means and can express an opinion about external objective realities, and can transform themselves, according to their internal requirements, with a responsibility almost pointing towards social activity. The landscape montages can vary. Usually, they try to beautify nature, and only spoil aesthetic (pleasant) surrounding on rare occasions, intentionally emphasizing this particular possibility, and on some occasions they produce creations which are explicitly intended for display on public squares. These are aimed at humanizing the incorrectly established artificial environment, using the form and colour to refer to nature, and to the visual art fundaments. The landscape montage practice usually starts with element designing. After

discussing this, they prepare their elements from Hungarocell (light solid plastic foam used for packaging) in an optional size, and colours. The exercise may be individual or joint work, it can be based on a design or improvised. From discussions on the environment, they already know the concept of unity and harmony. Therefore, the presence of an alien object is like a contact between intellectual perception and the organic environment, and montage element does not cause them any problem. The practice is not only the registration of the already discussed requirements for changes, but the continuously evolved variations ensure subjective completion and objectivisation in the case of team work.

In one of the camps, guided by István Steiner, the children built a 30 metre long wall from paper, board and other scrap material. We examined the relationship between the artificial substance and man, and man's relations with man in the given substance. From the banal to the absurd, everything could be produced with free fantasy, and with optional methods and material. I recalled my childhood when we decorated the suburban wooden fence in an unbelievable manner, but the children participating in the exercise did not seem to be used to this, and "worked" in an exciting, but much more modest manner. This playfulness liberated the intuitions of some, but others could not free themselves from their visual and psychic pre-pictures. The observation of each other's work helped them to overcome their inhibitions, and finally they produced what was intended: the model of reality.

Utopia is a popular theme in our camps for readers. It is mentioned in connection with almost every field and it was very interesting to see the experimental exercise in one of the camps, where a team designed a utopian house and another built a city centre model with the use of Hungarocell. The building of the house was preceded by circumspect designing. Each of the participants prepared a design in which they indicated their individual ideas, with more or less earthiness, but with increasing courage on the second, third and later drawing sheets. At the end, they compared their designs, jointly defined the necessary premises, and decided on the composition of the "tenants". They decided on a standard, but ideal family model: two grandparents, two parents and two children. Each generation was given several rooms, in addition to the bedroom there were studies, work rooms, and nurseries. There were the usual premises and a large lounge and library for the whole family. The groundplan of the house was a regular octagonal, with centrally designed internal walls, and with the lounge in the centre. Then they designed the furniture, but time was too short for that, therefore, as the member the imaginary family, they only explained how they would live in their utopian house, furnishing it with

admirable purposefulness, and aesthetic sense. The task of the urban designing team was to produce a model, which would show the realistic possibilities of a future settlement, both from the plastic and colour composition point of view.

When organising the camps for readers, we mentioned the usefulness of excursions, which ensure close connection with the surrounding nature. Each of the children was given a piece of rope and asked to tie it to two or more objects. Then to express the quality of the connection, and consider the associative possibilities. With the comparison of strong-weak, harmonious-contrasting, and conventional-strange—they practically sensed and studied the relationship between material, form and size (proportion). Naturally, materials can be connected with themselves, which they soon realized. With the use of grass, trees and stones, various objects were produced, according to their age particularities, and in the "homo ludens" mood, which is so characteristic of the camps for readers. (More complex thoughts, surrealistic or pop-art possibilities were generally avoided, although not without example, they made simple dolls and animals.) We organised the thematic variant of this exercise in another camp, where the children followed the path of the conquering Magyars—as a cross-country and intellectual hurdle race—placing the finish in the symbolic Carpathian Basin. In the "new home country" they prepared a few objects, which had been characteristic of the conquerors. Aceording to the hunting and fishing culture, they prepared weapons. One group moved to the edge of the wood, and set up the model of period life, with nomadic tents, weapons and a camp fire, and they only drew our attention when they already felt familiar with the reconstructed location.

The occupation (profession) of the small group leader in the camp for readers is a stable intellectual basis, but it has to be coupled with a broad outlook, political, economic, general art and cultural-historic knowledge, psychology, and a sense of pedagogy. The small group leader is a personal example, a community-social model, with an activity which excludes private life. He has to be prepared for everything, he has to be able to opine on everything. In one of our camps, I was the swimming coach, and in the other I had to speak about family planning. Once I fell into a regular evening discussion as a replacement, and although I had just arrived, they expected me to know everything about them, as if I had spent the whole week there. In no time at all, I had to find the correct tone and the theme, which in this case was the relationship between boys and girls. To play in the football team, or dance in the disco is a natural thing, because this is also a way to get near to them and to become acquainted with each other. The collectively spent pastime is also useful, whether we drank coca-cola

in the open-air, or strolled the streets in the town. In the camp for readers, in this intellectual and physical life space model, where the participants receive flexibly changeable, usually high level and easily understandable knowledge—mostly with experimental methods—concerning our environment, culture and the world, often a personal effect is more valuable than any information.

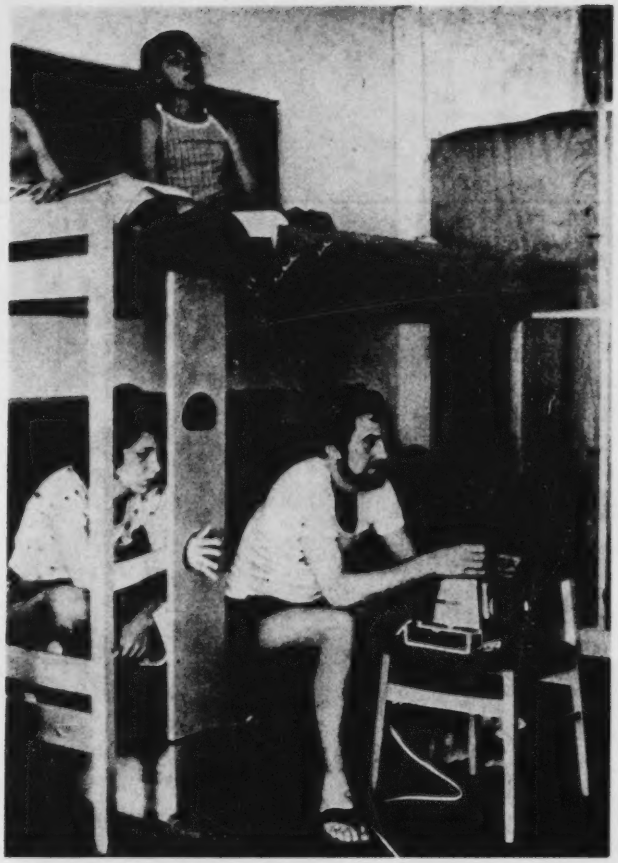
Cross country running race in the Bakony Mountain

The use of the field glasses during an excursion

Sociologist Pál Bánlaky shows the panorama from Visegrád Castle

Sociologist István Kamarás
uses the telephone
made from a cream container
and string

Jury



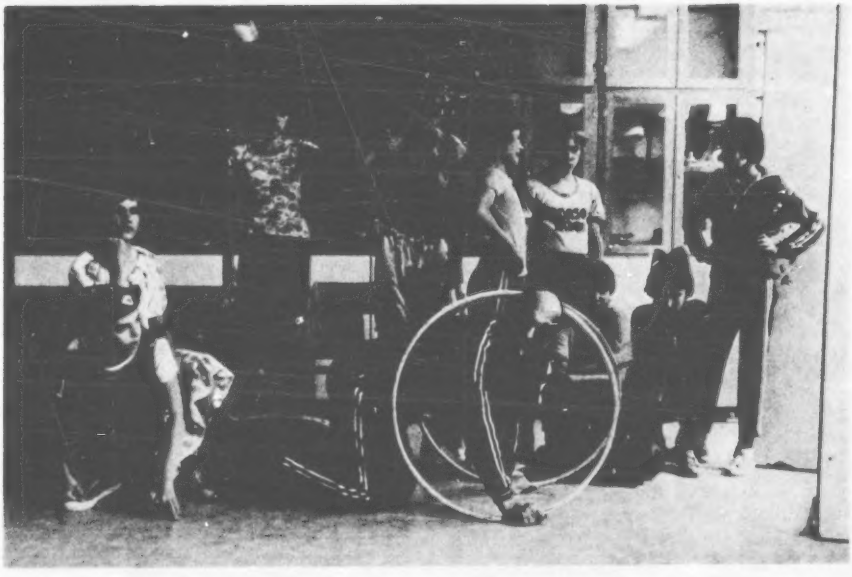
Astronomer Ottó Zombori shows slides
about the Solar system

Paper collage

Leatherwork

What can one make of reed?

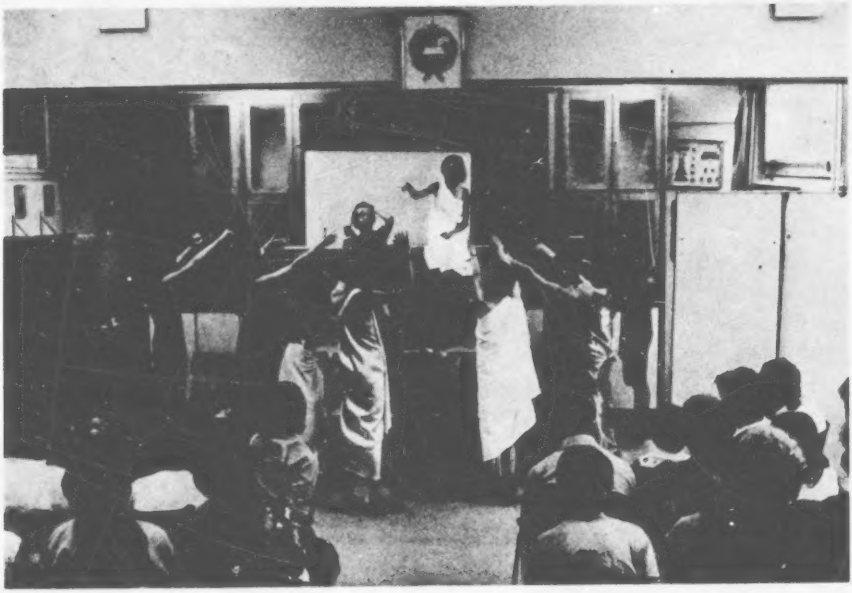
Rehearsal



Pottery

A visit to the ceramics museum of Margit Kovács at Szentendre

£3 70



Play acting in the physics hall

By narrow gauge train

GYŐZŐ DOMBAY:

The wheel of Apollinaire

I have been a small group leader in some camps for readers, but this was the first opportunity to engage in fine art activity, which was an organic part of other mainly literary and musical activities. Acquaintance with the individual art branches was not the final aim. In encouraging thinking, and in the particularly human and cultural exploration, each field required a different approach, depending on the partial separation of the various fields of the senses.

The good conditions for the work were provided by the fortunate encounter of many circumstances. The most important was the assistance by the good collective. The writer Gábor Czakó, the composer György Selmeczi, and the librarian Ildikó Zayzon proved to be colleagues with whom there was full agreement on the essential questions of our joint work. A workshop-like room was available, without which continuous fine art would not have been possible, and we had the necessary materials and tools. In this case, I was not a small group leader, the different groups alternately came to me, and the process was approximately the same with each group. The groups were of a small size, and there were abundant possibilities to individually deal with the children.

We endeavoured to ensure that there should be very few elements which required routine or skill, and we encouraged creative forms of activity. In this way, there was no school character.

The first meeting involved a process of becoming acquainted with each other. We discussed who does what, what they preferred to do, what they knew and what they didn't. I asked them what do they know about 20th century fine art? They could list names, works, places, occasions, and information acquired from the press and from the television. The list was miserable. There were one or two in the group who had heard the name of

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Picasso (unable to name any of his works), perhaps heard about cubism, expressionism, Gyula Derkovits and István Szőnyi. The majority of the group did not know anything, in the proper sense of the word. (Being a former art teacher, I cannot withhold the malevolent question: why do they teach "analysis of art works" in the general schools?) After this, we discussed the unknown concepts, followed by a test. They had to guess the meaning of György Galántai's plastic work (a newspaper cutting illustrated it). Galántai's work depicts the famous aphorism of Apollinaire about the wheel, which imitates walking, but does not resemble a foot. As its analogy, we spoke about the "incomprehension" of modern art. After a short intermission, the practical part of the activity followed.

I folded a drawing sheet, and tore out a varied shape, then I tore out another piece to ensure that the shape should be even more complicated, but not to thin it so such an extent that it should disturb the statics of the "statue". With this method, a "forest" of statues was created, some white and some coloured. We tried to imagine that the statues are of a minimum 3 to 4 metres high, made of chrome steel or enamelled metal. Problems of statics were discussed, together with the relationship between positive and negative forms, the questions of proportions, and the relationship between colours. Primarily we spoke about the possible expression of forms, and the associative approach to the interpretation of the art object. This associative approach received a central role during our evening slide watching.

At our next activity, we made similar forms from coloured paper. With the utilization of the negatives, we applied them on coloured planes, ensuring a possibility of multiplication: doubling, and quadrupling. The earlier used plastics, anthropomorphic forms, because of their symmetric character, were used as the elements of picture building. By the final arrangement, one uses ancient innervations. It is not indifferent what is to the right and what is to the left. (We write from left to right.) It is not indifferent where is the horizon, and it is essential what is on top and what is on the bottom. The incidental and the necessary are in close contact, and the links between the various parts of the picture raise essential rhythm and proportion problems. The regularities of an almost musically defined form are applied, if the shaper wants to make final decisions about the polar points of necessary choices, emerging during the phases of the shaping.

The selected forms, because they appear in colour, raise the problems of the choice of colours for the negative parts related to them. We may speak about the regularities of colours, about supplementary colours, and colour theory. About the objective being of the material, and about the specifically human possibilities of sensing, linked with our sensing organs. The associative approach of the meaning can enfold on a broader basis,

and the emphasized colour effect can better differentiate the possible circle.

On the next occasion, we prepared a photo-montage. An excellent material was available, several Hungarian and Soviet magazines, including some which satisfied special interests.

I suggested that they should cut out many pictures which they preferred, a variety of them and then try to make up a link between them, so that they should say something else and possibly more than what they meant in their original surrounding. In addition to the problem of composition and colour co-ordination, the final aim was to increase the standard of thinking, and the cheap jokes and complex solutions were separated from each other. Part of the activity was the analysis of photo-montages by Endre Bálint, and composition by Max Ernst, as well as the fantastic surrealism of Dali, where some of the painted parts are more naturalistic than the elements of reality applied in a montage manner. As a related topic, we discussed the major effect of photography on painting.

Our last meeting started from the materialized registration of the direct gestures in material. We experimented with Tachism, with the natural movements of the hand. We worked on black paper. We dipped a stick into diluted synthetic white dye, and let in run over the paper. The individually changing proportions of the incidental and intentional elements—resulted in specific compositions. These formations provided an abundant starting point for the imagination, and the most gratifying material of our usual associative game was prepared in this manner. The "pictures" always contained a figurative and cosmic system of references. In our next game we doubled the picture, arranging it on a symmetric axis. We simply folded or transferred the completed calligraphy onto a similar sized drawing sheet. As the result of symmetry we ensured the anthropomorphic character and this exercise switched back to the theme of our first and second exercise. The micro and macro cosmos, the world of organic and inorganic structures —turned into direct experience through this activity.

Activities of fine art character were ensured not only during the small group meetings. Our playful series of quizzes ensured the strange experimentation with the composition made from the coloured impressions of the roots by insects, flies and snails (members of the society for the prevention of cruelty to animals!), where the red prints of a sparrow may have recalled the work by Ho Ku Sai, who depicted the flooding of the river with red maple leaves. After such preambles, the analysis of this story could obviously take place under better conditions, than without them. The maple leaves were the red footprints of a cockerel, printed on a blue basis.

There is no room to give detailed information about each of our games. It is hoped that the wheel of Apollinaire will roll, with the passage of time. Who know where to?

GYÖRGY SELMECZI:

What should happen with the pagans?

> "What should happen (...) with the pagans? We can halt them with fire and iron, but only the believer can be enraptured."
>
> (Schönberg)

If only the above quotation of Schönberg would stand here instead of my article, this little would be more. Nevertheless, I try to clarify the role of music and musicians in the camps for readers, primarily to clear up misunderstandings if this motto may suggest a pusillanimity or cynicism. I try to immediately state that according to my experience, music is very important, almost indispensable in attaining the aims of the camps for readers, at the same time, and this is very important, perhaps it is the sphere which has to be handed with the greatest cautiousness, for it requires extensive qualification, and I don't mean professional-methodological qualification.

If we presume that abstraction is a mutual measurement of the intelligence and educational level, then it is clear that the revelation of the nature of music promotes the development of this ability. Those who are aware of the methods of music teaching, know very well that this essential factor does not appear in the methodology. And now we already come to the first noteworthy experience of the camp: *all types of music educational and music didactical innervations are superfluous, and occasionally even harmful in the work in the camps for readers.* It follows that in the camp, music is not the aim, but the means. The means of recognizing nature and humans. The examination of a musical structure has to be turned into the research of human and natural connections, the most obvious forms of abstraction have to be made accessible, partly with psychological means provided by the nature of music listening, partly with playful-educational means to encourage logical thinking. In a simplified manner, we do not speak about stimulating love towards a branch of art, but to make them acquainted with the form of thinking. Again I have to quote Schönberg:

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"... the music is the expression of what only music can express." That should be our starting point.

I would like to draw up a circle of questions which more accurately explain that musical "didactics" should be ab ovo rejected from the work in the camp for readers.

Music is a form of information. According to our experience, the camp for readers is one of the first educational forms which discovered the necessity of defence against the dumping of information. In fact there is extreme *theoretical* alarm against the sterile and useless flood of information, nevertheless, education makes the thinking of young people helpless against the aggresive forms of information in our era. It becomes clear that the selective-critical thinking should be urgently restored in its rights. This means that during the reception of all information, it should be felt that information can exclusively be utilized in view of the general connections, and without them they only represent redundant values.

Music is particularly suitable to illustrate certain general connections, particularly if we are willing to engage in the exact contrast of the conventional process of music education. This means that we start out not from concrete (or forcefully concretized) elements towards an abstract "message", but we regard music as a unified abstract form and explain its effect elements through the decomposition of the structure. In this way, even the most unqualified young people will be able to understand the dramaturgy of a music form. Naturally, this can only be accomplished if prior to this the children were able to engage in the earlier mentioned manner of thinking, and their intellectual energies are not tied down by the desperate efforts to find the threads of the "story". I dare to repeat the quotation from Schönberg: "... the music is the expression of what only music can express."

The time of music. It is extremely important that we should draw attention to the particularly subjective experience of musical timing during the first joint listening to music. If we did not have to beware of the spreading of poesy, then we could describe this phenomenon as "the experience of aging". Joint meditation on time makes the concept of rhythm, of tempo and of metrum—familiar terms. This also provides the opportunity to play: the various time units are used as building bricks, and the "buildings" are extremely successful.

Music and its social function. During the first days in the camp, music appears with a completely seperated function. It is hardly expected that the merry folk song singing in the evenings, or the loud dance music from the occasional disco—should be connected in their mind with a Brahms symphony illustrated as a dramaturgic example of the dialectic unity of

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contradictions, and mean music for them in a similar manner. Our work was directed on the connection of various genres, and music requiring different intellectual investment. (This is the reason why it is so important that prior to the camp, the group leaders should acquire abundant selections of valuable light music.) We must be ready to be able to introduce the criteria of *composition* through a pop number, as well as through Mozart or Bartók works. It is also important not to discredit a composition, not to wear it out if it is successful, but we should immediately stop playing that, which for some reason evokes some resistance. We should continuously observe the unuttered reactions of the participants, to ensure that singing or listening to music should never become boring for a second.

The improvement of taste in music. Young people usually arrive intoxicated with the current fashionable pop songs. One should not take this amiss, on the contrary it should be exploited, partly because the current hit number is not always the worst and partly because there is no number, even the cheapest, which would reject the essential regularities of music. This can be the starting point towards the more substantial light genre, through which one can prove that folk songs, good beat, jazz and finally, symphonic or operetta music are all suitable for entertainment, except on somewhat different levels. We do not try to persuade children that they should try to feel pleasure hearing any type of music, but we try to stimulate them so that they should not deprive themselves from the pleasure of thinking during entertainment. (It is worth mentioning that thinking is the source of joy, as one of our basic motifs.)

It is very entertaining when as an extra programme we analyze cheap composed music in a humorous manner. All the participants are very amused when they find out that such a song carries nil information, and the banal emptiness of the melodies tally with the meaningless content of the words. A convincing indication is the comparison between the commercially arranged folk songs and their folkloric original. One should not make narrow minded categoric declarations; one should draw attention to the valuable composed songs of flower-song type, and prove that good music is not solely dependent on its origin or on its composer. Naturally this activity can only be undertaken as an organic part in the work of the camp, for example, as part of the discussions on trashy works.

Finally, only those activities can be fruitful which integrate music into the general process of the work and primarily help to improve thinking. If we presume that modern and useful thinking is the dialectic of analysis and synthesis, then it is necessary to elaborate complex activity models, which in their details only represent individual values, but their structural fundaments can be utilized in a multifarious manner. In this way

we can always illustrate the versatility of the art creation, the fact that the dimensions of a genuine art creation span periods and one can only understand it together with the periods concerned. We usually spend a whole afternoon with the road which leads from the folk ballads to Bartók's Blue Beard.

One thing is certain: the work in the camps for readers should be carried out without recipes, but only after thorough preparation. In an ideal case, perhaps even the pagans can be enraptured.

OTTÓ ZOMBORI:

Astronomy, history, drama

Conception. Together with three of my friends—a writer, a conductor and a sociologist—we managed the camp for readers at Mátrafüred for three years. Based on my previous experience, I set up the conception that in my groups we would discuss the basic questions of natural sciences, naturally according to the age particularities of the children between 11 and 13. I thought that in the first camp we shall start from mankind—outward: man—country—earth—solar system—and the universe. We look around at the world and determine our place in the universe. In the second year, I wanted to continue the thought—starting again from man—but now proceeding inward: the mysteries of material—man—cell—molecule—atom—and perhaps even the particles within the atom.

I wanted to do more than speak, I wanted to show. Therefore, in the first camp the children built a telescope, in the second a microscope and in the third—a bigger than before—telescope. It shows that I could not conceal my profession, after all I am an astronomer.

In the third year, we continued our joint thinking with man left in the focus, but dealing with the truth. We tried to go around the extensive —and frequently oppressing—question: what is the relationship between man and nature, and where is our place in the universe? In my little group we examined the link between man and the earth, or between the solar system and its third planet. In the first camp, we quickly discovered that the earth is in danger; I did not conceal the facts from the children, who can only be modern people if we share the problems with them, even if they are cosmic problems. In the third camp, we went into the details of the problems: the danger of war, energy problems, pollution of the environment and starvation.

Astronomy. One night we went on an excursion to the slopes of the

Pipis mountain—not far from Mátrafüred, we lay down in a clearing and looked in the same direction. We started the wandering through the sky—from the Great Bear pointing to the Arturus and later the children even found Scorpio. It was a considerable experience for me how this event fascinated them, and of course each of the children received an astrographic chart, which they had to learn to use. Naturally, there was a lot of talk before and after the night excursion, discussing the beginnings of astronomy, the reform of the calendar, rocket techniques, and we held a slide projection on the solar system, followed by games of logic.

I tried to suppress the astronomer who always climbed out from me, therefore, we also spoke about mathematics, biology or geography, but always emphasizing the need of man for these sciences.

It is a serious problem for the average man that the sky rotating over him, suggests that he is standing on a stationary earth. It is not easy to overcome the truth that while he can see nothing on the black sky, he can see many stars through a telescope. These problems can only be overcome by passing through the stages of human thought development; we live through the historic process when man solved these questions. It is not a coincidence that we followed the evolution of the conceptions of the universe, the slow victory when the geocentric concept turned into a heliocentric concept.

I enthusiastically think about the discussion on the existence or non-existence of God. We played as if we where in a Greek "school": we conversed while strolling, and then settled down on a rock or on a clearing. I intentionally led the stroll to the church at Mátrafüred, and we sat down in the park in front of it. The children took out their notebooks, because I always made them write down their opinion so that they should not copy each other, but make them think! The notebooks contained their own sentiments, which showed that more than half of the group believed in the existence of God, except that they could not express what it is; and those who denied it—did not know why. Naturally, sincerity is a basic requirement in the camp, so it was not surprising when the children described their innermost feelings, and it did not surprise them when I expounded my standpoint and placed natural scientific thinking into the interest of ideological education. I did not state that God's non-existence is an absolute certainly, "only" listed the natural scientific arguments—each child had to make his own decision.

History. Although an astronomer was the leader of my small group, each member of the group accepted the fact that human culture had to be considered as a unity, and we did not use purely natural scientific argumentation, but listened to gramophone records, analyzed poetry, and—what

I considered very important—we spoke about the relationship between couples, about our emotional life and sex questions. In the third year, we discovered a new method, which I appreciate because this form can most optimally utilize the knowledge of the small group leaders, and relatively fully illustrate history, which is always a major struggle for higher knowledge. We selected four periods of culture—ancient times, the Middle Ages, the renaissance, and after a big leap—the 20th century—and on each occasion we endeavoured to analyze one of these periods. Pál Bánlaky described the society and economy of the period, Csaba Varga expounded on the living conditions and literature, Péter Ordasi dealt with the music, and István Steiner and László Szlaukó with the architecture and fine art of the period. I handled mathematics, physics, and astronomy, briefly the history of the natural sciences.

We tried to eliminate the separation according to subjects, and not only examined the connected subjects in a unity, let us say physics with mathematics, or literature with music, but the entire period ranging from the economic questions to the multiplication of musical instruments. We tried to illustrate for the children, how the most eminent personalities of the period strived towards the possible fullest perfection. We frequently interrupted each other, just to flash up many connections. Every member of the camp was aware of the wrestling of the six men, to depict the given period and the process of the periods. We not only mentioned the problems, but offered them to the listeners, because many of these problems have to be solved by them in the future. Perhaps there will be an Einstein or a Bartók among them. It is not impossible that one of them will be the first man on Mars, or who knows where.

Drama—or self-expression in acting. Each year, each small group performed a play, dramatized a poem, a grotesque game, or presented sociography. The role of the small group leader is not simply stage direction—of course, he has to know how to do it—but to offer befitting roles to each member of his group. It happened that the small group leaders also played a role, for example, our sociologist Pál Bánlaky was very fond of acting. If some of the children did not get at least a role of a few sentences, they were not completely excluded from the pleasure, because they could embody an object, for example, the sea, a road sign, or a cart. We could not permit anybody to regard themselves as being superfluous.

In the third camp, we did not engage in conventional play acting. I brought a selection of poems about the stars. I lent the book to the children, allowing them to select a poem or prose, whichever they preferred, and would be pleased to recite. On the second day, I projected 200 slides, natural scientific slides, including even monocells, stars, embryos and even

the nuclear explosion. We repeated the projection, because the children were searching for suitable, or contrasting slides to go with their chosen poem. This was not the end of the preparations. As a third stage, we listened to music, from classic orchestral music to hit beat numbers, for example, the famous Oxygen. The children decided on Bach's Suite in D Major, because they found this mostly connected with the poems and slides. After this, there was time to learn the text, to be performed on the last day of the camp. Learning went very easily.

On the last evening, we invited the parents to the camp, and performed what we had prepared. The programme was concluded with my group's performance, which summarized in a slightly abstract, but lyric and emotional manner, the message of the individual pieces, namely, that the universe and the earth are our own cause. The coloured slides, the heavy poems, Bach's music, and the sincerity of the children—all provided a cathartic experience, because we did not count on the almost shaking effect on the audience, enhanced by the fact that in the heated atmosphere, a girl recited the last poem with a sob in her voice and tears in her eyes. And this was not play acting, it had to happen in this way: purely, and beautifully, the way we planned the camp for readers at Mátrafüred.

KATALIN HAVAS:

A librarian in the camp for readers

The audience in the hall patiently waited until the slide projector was set up, the telescope, lens, and mirrors were assembled, the blackboard was carefully wiped and colour chalks prepared. Then somebody started singing a folk song: Stars, stars shiny bright. The astronomer, who was to guide the discussion, asked the children whether they know any more songs about stars, and the answer was embarrassed silence. Never mind, the lecture could continue with the projection and with the building of a telescope. The lecturer spoke about constellations, planets, light years, and nebula, but he could also flabbergast his listeners by interpreting the poetry of the stars. He could recite from Ferenc Juhász, Árpád Tóth, Gyula Juhász, József Utassy and Salvatore Quasimodo.

That was the "story" so far. This can happen anywhere, in a cultural centre, school or club, where lectures are held. But the continuation is the camp for readers. A boy stands up and asks what book should he get to read about the topic. The answer is given by the lecturer and the librarian of the camp: primarily books on *astronomy* should be read, but if he wants to build a telescope, then he needs books on *optics and techniques*. In order to understand the movement of the stars, books on *physics, mathematics and geometrics* are needed, together with *chemistry* to understand the material of the stars. If someone is interested whether there is life on other planets, then the guidance of books on *biology* should be referred to, and books on *educational history* can help one to understand the constellations. Folk songs about the stars can also be found in books, together with the volumes of poetry by the above mentioned poets.

This embarrassing long list was considered to be necessary by the group leaders, not to frighten away the young amateur astronomers from further enquiries and to oppress their interest, on the contrary: they

wanted to expand the lecture towards the world of books and libraries, because even the starry sky is not spacious enough, if it is limited by a lecture and not followed by questions. And with this we have reached the main sense of the camps for readers. Our aim is not to change the existing conscious world, but its expansion. Each discussion in the small groups, lectures and meetings serve this aim, but these occasions in themselves are not sufficient, they have to be justified, supported and expanded, and often question marked. All this is impossible without books, without a library in the camp for readers.

The link between the library and the camp for readers is so natural that perhaps everything said about the topic may seem superfluous. Nevertheless, it is not useless even to repeat the banalities: let us stay at the example from astronomy. A librarian is working in this camp who is well prepared for the coming programmes, and as she herself is a group leader she is initiated into all the secrets. She compiled the *library* of the camp. She knew the expected number of campers, the name and sex of the children, their age, and she even received some information about the children from the librarians and teachers of their schools. An she herself participated in the elaboration of the programme, she knew the aims of the camp. She compiled a *mini-library* of 200 to 300 volumes from the stock of the basis library (county, district, or town). She selected a rich collection of belles-lettres. In fact she did not primarily select the poems, short stories, or novels which should be jointly elaborated, because it is more practical to make *duplicated copies* of these and hand them over to the children in that way. In this form, we know how many copies are needed, the children can make notes on the margin, and what is very important, can take it home after the camp. The librarian enquired about the hobby-horse of the other group leaders, and knew the titles of a few "favourite books" and made sure that several copies of these should be available in the library. Indifferently from the programmes, but not from the aims of the camp, several *handbooks*, lexicons, explanatory dictionaries, and atlases were included in the collection. The most important basic books of the concerned topics were also to be found on the shelves. When selecting poetry and albums, she asked for the help of the group leaders to ensure that there should be no big distance between the quoted examples during the discussions and the works to be found in the library.

No matter how rich this collection is, the experience to be gained through a visit to the genuine large library cannot be replaced with anything, where all topics, similarly to astronomy, can be abundantly illustrated with books, periodicals, pictures and records. One has to introduce the genuine realm of books. One of the games organised in close connec-

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tion with the curriculum of the camp, included a visit to a library, where those who were interested in astronomy could find all the scientific branches which are required, even if on a basic level, for astronomy.

The camps in general, including our camp, are very hospitable places. In the evenings, writers, scientists, artists and politicians—all types of literates—visit the camp for a pleasant chat. With the help of the librarian, prior to the visit, the children were provided with *mini-bibliographies* on their oeuvres. This was not a formal respect to the guests, but help for the children to ensure that they can receive and further construct what they have heard. In the same manner, all other themes can be supplemented. More than this happened in this camp.

On the first day, a *question competition* was launched and the cleverest, wittiest, and most interesting questions were rewarded with a book every evening. The questions were naturally answered with the help of the available books. If the immediate answer or the information provided by the invited guests was insufficient, then the "genuine" library sent a detailed *letter* to the children after the camp, with references to the *sources* from where the information was obtained. When composing the questions and the rules of the competition, the proximity of the library was always borne in mind. Not so much lexical knowledge was important, as the way in which information can be gained. All questions *had to be and could be answered with the help of books.*

One afternoon we held revolving stage-like activities. One group leader analyzed the question "What does it mean to be a Hungarian" based on the poem My Homeland by Attila József. In another group, the painting Shoes by Van Gogh was analyzed, with the aid of Heidegger's attractive writing, while in the third place the group discussed the 16th—17th century communistic state of the Paraguay Indians, organised by the Jesuits. On a fourth location, the librarian was waiting for the campers, who arrived with many questions from the various discussions. She already asked them to make notes of the names, concepts, locations, and historic events which they had never heard of before. Then the list was discussed, solved and supplemented with the help of the *handbooks.* The aim was not to make them know all the details for a lifetime, who was for example, Van Gogh (a Flemish painter, dates of birth and death, life story and works, etc.), but to see the help and *possibilities* that books can provide.

The catalyzing and amplifying role of the libraries is obvious, but not only in connection with the described topics. Camp life can be continued *in the library,* from the autumn onward, and *increases the effect.* The librarian—who was a group leader in the camp—undertook to "keep an eye" on the children after the camp. She presented the list of the children

to her colleagues (who considered the campers as their own relatives, because they heard so much about the camp from her) and in this way ensured that the little readers should receive distinguished attention and help from all her colleagues. When the library organises a meeting, or some celebration, then it is obvious that the former campers are invited, particularly because their interest is known through the group-leader librarian. If it is possible, even more is done for these children, invited from the various parts of the county or district.

A *camp club* is organised in the library, where the children can regularly meet with their former group leaders. In this way, two missions are fulfilled. The feeling of *continuity* and *personal links* are strengthened, and instead of the impersonal "book fans club" a *community* is organised within the library, which is based on genuine experience. The "methods" implemented in the camps can be used in the library, throughout the year, regularly even if not so intensively as in the camps. The camp for readers is often criticised for the fact that it leaves an empty gap after itself, and the library is exactly the medium with which this gap can be filled with qualified, helpful and regular encounters.

GYÖRGY RACSKÓ:

First as a student, then as a leader

In order to make the story clearer, the preambles should be given. When I attended the second grade of grammar school, the headmaster came in one day and asked: who wants to go to a camp for readers? He explained that it will be run by young artists and the full week's board and accommodation is free. Even if not the first, the second argument evoked interest in some of us. Most probably the headmaster was incorrectly informed, because he added that he primarily counts on those who are best in the humanities, and in the opinion of the teachers corps... well, that soon reduced our enthusiasm. I did not attend the camp that year... Why? In the third grade, that was in 1973, the headmaster again came with the same question. By that time, we had some more information, because the girl who attended the camp the previous year explained some of her experiences, but even these did not seem to encourage me. I did not apply.

One week before the camp, I was told that there is still room in the camp, had I changed my mind? Thank goodness, a girl tried to persuade me, who at that moment had a rather strong impact on me, and suddenly I felt like going. I never ceased to be grateful to that girl, because the camp for readers meant my life's greatest experience until then. In addition to the food, which was flavoured and plentiful, my intellect was richly nourished.

How and what with?

Goodness knows how? Knowledge was almost inconspicuously pushed into us by the managers of the camp at Szob, two writers and a conductor. We spent 8 hours a day with intellectual activities and I filled a notebook with my remarks. Without even noticing it. These ingenius "tamers" stimulated such enthusiasm that if we had the opportunity we even spent the night with preparations for the meetings next day. Once we held a mock

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trial, and I wrote the prosecutor's speech. I went to the library, I read (lexicons on philosophy and ethics, etc.) and I wrote. After a few hours of hard struggle, the "great work" was created. I thought I would read it through to see how it sounded. I read and read, struggling with my own writing, and was quite surprised that it never wanted to come to an end. That was my life's longest written work. What was the cause of my enthusiasm? In the school, in a typical class, sitting on genuine scratched school benches, I experienced a different, freer and more spacious atmosphere. Not to be confused with a loose atmosphere, because in this seemingly easy going mood, we carried out very serious work. Serious work with good results.

What was the result for me? I learnt to be enthusiastic about more abstract things. I am interested in problems found in films and books. Perhaps it sound pompous if I say that I reached the stage when thinking is not a weekend, not a campaign, but a form of life. The camp for readers provided major help is this. For example, it enabled me to put together everything that I had learnt in the school and make a large complete unit of it. Not just accumulated data. The knowledge acquired in the camp was organically built among all the others, because we did not simply receive information, but everything reached us as a result of heated discussions. In this way, everything made a durable imprint. I learnt to respect people, not for the acquired title, but for their merits. I learnt to watch that I should also see.

I think after this brief introduction, I do not have to explain why I regard the camp for readers as such an extremely good thing, and why it meant so much for me. In my opinion the camp for readers is necessary, but the preceding organising work has to be improved, so that there are not students similar to me, who because of the insufficient information did not go where they would have gone if they knew exactly what it is like.

*

Now as a university student at the mathematics and physics faculty, and as small group leader I write this article as the perhaps less ingenius successor of the former "ingenius tamers". Five years passed since my first camp, which I attended as a student, and with unceasing enthusiasm I try to actively raise the level of this movement, which is so rich in opportunities.

August 1978, Baja, Petőfi island. The campers were apprentices between the age of 15 and 18. They came from various walks of life: dairy

hands, book binders, nurses, and so on. Their sphere of interest was limited. The form of life was monotonous, their consciousness only had symptoms (only as vague feelings), and the reasons were unknown. I believe that this is an unfortunately familiar picture.

Nevertheless, the interest and the brilliance of the solution is always concealed in the very difficult problems.

The majority of the tasks are always carried out by the small groups. A very interesting thing is revealed during the first conversations, when we are still searching for a mutual tone. The head of these young people is like a library, which they cannot or dare not use in a liberated manner. There are many good books in this library, but they are not categorized. They do not have their own small "period system", they do not see the place of the missing "elements". The first task is to frequently use this "library". And what should be the theme of the joint starting point? Their life? Their work? Their jobs? Their family? I experienced that these topics may improve initial friendship, and the discovery of common problems. They are not suitable for the courageous use of the "library" exactly because of their proximity.

The solution was provided by what I learnt in the old camp at Szob. We started to speak about the evolution of arts, continued with the criterion of art work, and we reached the expression of the aim of art. It seemed that we start from afar, but in the meantime, we had the opportunity to clarify a few basic concepts. (What is man, society, happiness, freedom, and so on?) I want to illustrate this with a wonderful example. At one of our meetings, I showed them Van Gogh's Church in Auvers, without telling them who painted it. The task was to guess what the painter was like. I did not count on it, but the children enumerated 4 or 5 of his characteristic features, purely based on the picture. After this, it was easy work to make them understand the relationship between the creator and his creation.

The camp at Baja was enriched with a new colour. One afternoon after the other, we recalled the past centuries as historic periods, and as a delicacy we even placed the future onto the gourmet's table. The children received a full picture of each period, because they also listened to the opinion of the writer, the fine artist, the sociologist, the musician, the astronomer, and the natural scientist.

These afternoons were extremely valuable for me. I spoke about the develop of the natural sciences, with special regard to the link between art and the natural sciences, and their relationship to these. The children were quite taken aback, when the writer spoke about the future television, and I—the "damned mathematician"—recited poems. At the same time,

they realized that we do not speak about controversial things, but about a struggle for the same aim, carried out with different means.

My chronicle would be incomplete if I did not mention the evening talks. After the daily programme, when we were not too tired (and we usually were not), some of the small group members came into my room, chewing their apple, and engaging in feverish discussion about anything. It was a wonderful experience when they raised questions concerning the theme which we discussed during our activities. On these occasions I felt that I can only answer in the same manner as the camp readers at Szob did: I have to capture their emotions with what I tell their mind. If I succeeded I gathered a new impetus.

This is the point where the question does not arise anymore, whether I will continue my work in the camps for readers. I felt I could not do anything else.

If anybody is to be blamed for this, they are the former "ingenius tamers"!

PÁL BÁNLAKY–ISTVÁN KAMARÁS–CSABA VARGA:

Invitation to a dialogue. Summarizing our methods and the possible effects of the camps for readers

BÁNLAKY: It would be appropriate if we explained how we do it, as we are all small group leaders. István how do you work with your small group?

KAMARÁS: The discussion in the small group is completely irregular, basically different from any conventional school lesson. It is really appropriate (and this is how the children interpret it) when the illustrated literal work or scientific information is not only valid in itself, but is an organic part of the discussions *on it*. Not a pretext, a dispute launching, inspiring first movement, but the natural order of things. We start out from reality, from the life and problems of the children, from things which are important for them, and the literal work will come later, as well as the art creation, or some connection presented on a certain scientific level. And not as a *summary*, but as an argument, which inspires further thinking. We have reached an important question in our conversation. We are astonished how their opinions differ even on self-evident things. We argue, and search for the truth of the differing opinions. A chaotic, but not unpleasant state or uncertainty evolves. Then the artistic creation follows, a poem, or a short story, as a new accurately expressed opinion. The conversation continues with the "analysis" of the work. We have to solve something, therefore, in connection with the work we speak about the same as before, or we feel what is the message for us in that work.

BÁNLAKY: Couldn't you start with the work itself, or with the analysis of the work?

KAMARÁS: I don't think so. Even if it would result in very effective and spectacular discussions. But we would press something on the children, for whom a poet is not a natural partner. They feel that the world of the poet floats above them. But if the children *speak about their own problems,* then they have come closer. We now know the opinion Pisti Kovács and Panni Tóth: let's listen now to Ernest Hemingway, to Shakespeare, or to István Örkény. And then we say this was Pisti's idea, and that is Shakespeare's, and we deal with them as equals.

VARGA: I apply a similar method. First I strive to provide a *system* for thinking, and define a *space:* the two limitless approaches of things. One is the external: starting out from myself, I have to reach the infinite universe. Individual, community, nation, Europe, earth and universe. The other, the internal infinite is the contrast of this: I have to reach the depths of the human soul. Thinking, belief, desires, love, and the nature of emotions. Both directions are limitless, thus unobtainable. Time, and the activity and mood of the children determines how deep we can penetrate these two infinites. The analysis always has two planes, which we can distinguish. One is the plane of triviality, when we examine how they see their place and role. The other is the plane of generalization: what does it mean—man—community—or let's say—universe? I try to make them feel that we have to raise from the plane of triviality onto the plane of generalization, with the help of thinking, where we can try to examine and interpret our own problems. I accomplish this programme in the following manner. During the first two or three days, the children recollect what happened with them, and what they consider important in life. Often this is the first occasion in their life when they have to express their problems. I help them with creating a good mood and with encouraging questions. It always turns out that in fact they do not know themselves. They cannot answer the question "Who am I?", but already at the end of the first discussions they feel the need for this answer. Then they learn how to put questions, and soon they will explain what we should talk about. In this manner, they compose the "curriculum" of the small group. I only make a logical order of their questions and the order is determined by the logic of thought, proceeding towards the earlier mentioned two infinites.

The individual particular experiences of children can be a different starting point. For example, a 17 year old girl explained that she could love two boys at the same time. A discussion evolved whether this is possible, and whether this is correct. Necessarily, the question is raised what is love, and what should one feel? Then I told this girl that on the morning of the fourth day she will have to tell us what she thinks about love. But she should question her mates, collect their opinions and then try to present a joint standpoint. Most probably, her exposé will not be longer than 10 to 15 sentences, presented in a faltering voice, but it will illustrate the requirement to present an individual opinion. After this, I will "invite", like my colleague Kamarás does, the great thinkers and eminent artists of history. We shall quote their opinion, but I have to ensure that these should be contradictory opinions. The children should listen to at least 5 or 6 contradictory standpoints and judgements. This can be followed by a discussion and they have to decide, based on the opinion of the "invited guests" and their mates, where is the truth. By that time, we are already examining the question of the girl on a general plane. I always try to conduct the discussion in such a manner that I should refer to their own questions, remarks and personal experiences. I try to set up the link between individual experiences and generalized thinking.

It is not harmful to emphasize that in the meantime, we are analyzing 5 or 6 poems, 2 or 3 short stories, and perhaps a few graphics or other creations—every day.

Well, these are the methods of promoting thinking. I still have to speak about one more thing.

Each of our discussions is like a "performance" of a live theatre, where everybody has a role, and each clash has its dramaturgy. The "performance" has to precede with a continuously maintained tension, while we enjoy the play. Allow me to mention only one from among the many methods with which we can maintain the tension. When I see that they are becoming tired, I tell them to lie down and close their eyes. They should keep quiet, give themselves up entirely to their thoughts, or listen to the noises of nature. Then I continue the discussion with a new topic. Perhaps I read two poems at random. Which have got nothing in common with what we

were talking about. The energy and the momentum of the poems again gives them inspiration. In a few minutes, the concepts confused by tiredness are re-arranged, they are re-charged with emotional energy, which is necessary for thinking and we can continue the discussion.

BÁNLAKY: I have to admit that I have no established method. I tried various solutions; naturally for the earlier explained aims.

I am also of the opinion that the answer to the problems of the children has to be jointly searched for. We have to help them to understand themselves and their surroundings, and find their place in the world. On those occasions, when I wanted them to speak about their direct environment, about the importance, operation and structure of the small groups, then I started our activity with a game. I divided them into groups of 3 or 4, and each group had to produce a paper aeroplane or a paper boat. The groups had to work alternately, the remainder only had to observe the working group: what they do while they are folding the paper aeroplane, and how they solved the task. Then they had to explain what they saw and what they observed. It always became clear that the emerging of the leader, the division of labour and the evolution of the group structure occurred within a few seconds. From this starting point—using the expression of Csaba Varga—we could speak about these things on the plane of generalization.

Another game suitable for various purposes was borrowed from the arsenal of "creative dramaturgy". On these occasions, I started our activities with *concentration practice*. Then we carried out basic exercises to develop space and companion sensing (non-verbal relationship). Then we engaged in *conflict games*. With or without text, depending on the case, they had to perform their conflicts. It was important that they should recall adventures from their own life, stories which made an impact on their memory. Then we analyzed the games; naturally, not from the aesthetic point of view, only the content and intellectual connections. (I had to be careful not to allow an inferior realization to conceal the personal message of the game player.) Driven by their internal logic, the children necessarily illustrated the solution, or their answer to the conflict situation. There are almost always some among the others who do not agree with the

solution. Nevertheless, we do not open the dispute, but the one who had a different opinion has to *play* the situation; naturally, with his own solution. (It may go like this: after the first act ends, one of the children may remark: That was silly. One doesn't behave like that. I say: Don't say anything! Show it to us, how you would behave in such a situation.) It happened that the same conflict was presented by each member of the group with a different solution, and the analysis of the illustrated variations launched the discussion on attitudes, correct or incorrect activity, appropriate conduct, and on compromise.

KAMARÁS: And where do the art objects or scientific theses come into this?

BÁNLAKY: I do it in a different way to what you have explained. I don't take works or quotes. After we have heard the opinion of Pisti or Józsi, and of course my own, and we still did not agree on the solution, then we suspended the dispute, and walked over to the library. I explained to the children which books could help them in their queries. They start to peruse them, and search for appropriate arguments. According to the rules of the game, if the children find a work or quotation, which represents a different opinion to their own, they are obliged to show it to the others. In fact they must not search for works which only justify their own truth, but everything which refers to the topic, should be made public. Sometimes I participate in this. If somebody finds an exciting work, then I help to find the related paragraphs. This method requires a lot of time, because undoubtedly it is very difficult to *find and select*. If we only find two paragraphs, which directly refer to our problems—and one does not have to be a great manipulator to find these two—then the joy of *finding* will make a durable intellectual impression.

Although my methods look different, there is a common factor in all of them. Namely, that I try to place the children into a *situation* in each case. To develop a situation in which they *have to* do something. This something is always a type of thought process. I try to encourage a situation in the group, where the situation itself demands the solution of the problem. I start the discussion or dispute from the evolved situation. This obviously means that at the beginning of the group activity, I never know exactly what we shall speak about. I

only know roughly the sphere of questions in which I want to make them think. Which of them will be discussed depends on the situation we develop and on the situation in which I succeed to push the children. To some extent I have to improvise. I give and example.

It was a very hot summer day. We were tired of the dispute, and to relax we started towards the look-out tower on the nearby hill. On the way, we sat down in a clearing to rest. One of the children—who carried the flag of the group —put it in the grass and sat on it. Another child told him off, not to sit on the flag. I had to switch on immediately, because —not intentionally—a situation developed, in which we could speak about the community, the role of the community symbols, homogeneity of the community, the conduct to be adhered to in the community, and the relationship between the individual and the community. There—on the clearing—during an intended short rest, a 90 minute difficult dispute erupted on these questions. This is what I mean by bringing the children into a situation, or as in my example, exploiting a situation.

KAMARÁS: Here we have to start to emphasize a few elements of the methods described by us and by others, which can be generalized, and we should add that we can only create or exploit a situation, if we have a preconception. How much we meditated with our friends, with the creative collective of the camp, how many things we could do. But our discussions only have strength and attraction if the improvisations are successful, if the *authentic* exploitation of the situations occurs. Then these young people feel that I did not try to push them into the conception of what I have previously planned, but I invited them for a genuine dialogue, for a genuine collective game.

We all agree on what we want to do during the first few days during the camp. *We want to entice the children to come out from their own circle.* The majority of people always remain within their own circle. We try to coax the campers to slip out from their own circle into the world, and simultaneously we want to entice them from within their own circle into their *ego circle*. Often it is very difficult to make it understood that these two are not two opposite routes. In this, a literary work can give considerable assistance. In most out-

standing literary works, the *ego circle* and the world are superimposed, built above each other, and placed into each other. The problem is that these are generally art objects, which the children have not formerly met. Here in the camp, we want to prove that these works speak *about them* and *to them!* We have to reckon with almost insurmountable difficulties. At least two conditions are necessary to feel that an art object speaks about him and to him. First, the world of the work and his world have to resemble each other to some extent, have to superimpose each other to some extent. The other thing is that the person should know the language of the work. During the 10 or 14 days of the camp, it is impossible to teach the "language" of Proust, Joyce or Plato. This is why we have to connect these works with the discussion about everyday life, because then an interest-attitude can be created, which helps to overcome the language difficulties. In the best case, the child may realize that it is worthwhile to fight to understand the works, because the solved message (also) has a meaning for him, a value for him.

VARGA: Let me continue the listing of lessons which can be generalized. It is of basic significance that both the children and I should feel ourselves free in thinking. We should have the opportunity to wander away. For example: we spoke about beauty. I usually start with showing a maize stalk, and we start talking about it, whether it is pretty or not, and what does it tell us, etc. One of the children says this stalk looks like his grandfather, when he fell ill, he lost weight. He is thin, wrinkled, with a bent back and yellow. Then he continues and realizes how sad it is, when somebody ages and nears the end of his life. Another one mentioned how strange it is that the walls of the houses also become yellow. Although we have gone far from what beauty is, we found associations, we were thinking and we made comparisons. These meetings are useful if this happens, if this can occasionally happen.

BÁNLAKY: There are some small group methods, which are generally implemented, but we did not mention them among our own. We also have to speak about the *joint activities*, which because of their character have non-personal methods.

In many camps, the small groups produce a play, a performance, which is shown at the closing gala of the camp.

KAMARÁS: This is not simply a show, although the parents are invited,

or perhaps the villagers. It is more a particular rite, when they present each other, when the by then collective camp presents gifts to each other.

BÁNLAKY: Yes, it is a ceremony, but I would like to emphasize that play acting, the performance, similarly to all the other methods, is primarily a means. The performance is not the aim. The process of learning, the *process of producing* the play is our particular means.

KAMARÁS: I tried to illustrate this. The main joy is in the production of the play. Acting is not the essence, but self-expression. The completed production only serves to share the joy of self-expression with the others.

BÁNLAKY: The main thing is that the creativity of the children should be encouraged with the play, and we should help to overcome the inhibitions and to experience an internal liberation.

KAMARÁS: Let us list a few examples of the plays we produced!

VARGA: On a recent occasion, I asked each child to write 4 declarations. First, why is it bad for him that he lives on a housing estate, why is it bad for him that there are various cliques in the school, in his class, why is it bad for him that there is no genuine affection and harmony in his family, and why is it bad for him that he does not understand the arts, and that he is uncertain in the world? With very little help, the children wrote a documentary from these declarations. They made up roles for themselves, representing not figures, but characteristic attitudes. They produced appropriate costumes and composed movements. The end result was a play, which raised their inner-most problems to the surface, and in which the others, who were the audience, recognized themselves.

BÁNLAKY: On one occasion, we selected a completely different method. We played conventional theatre: we showed a fragment from Csongor and Tünde, a Hungarian romantic classic drama by Mihály Vörösmarty. We did not strive to re-interpret, or modernize the play. We simply used this love story to enable the children to test themselves in another world. To compel them to step out from their everyday, customary attitude. To be compelled to show contents, which in any other way they would be ashamed of showing. With the help of this play we brought them to a situation in which they had to undertake, and they undertook the pure elevated emotions of romanticism. Their humanity, their *emotional culture* was enriched through this.

KAMARÁS: In fact they were obliged to step into their *ego circle*, and from this bring up, and express forgotten contents. One of our groups undertook the impossible: they performed a page from the bus timetable! They realized that the timetable is an extremely human thing. The stops can be drawn into the map of Hungary, and the names recall the region, the real landscapes indicated by the stops. Another group performed the abbreviated version of Jesus Christ Superstar; with a very particular finale. Jesus—after having undertaken the sacrifice with complete seriousness and was cruficied—descended from the cross, asked Magdalena to dance, and the play ended with a Hungarian wedding. This seemed to be a terrible break in style, but expressed the perfect human adolescent logic.

BÁNLAKY: The *joint activity*—which is attended by every member of the camp—has a few main types. There are lectures and joint discussions, in which the thought processes which were launched in the small groups are further constructed, and are aimed at the expansion of the intellectual horizon. There are manual exercises, joint singing and music listening, naturally there is sports activity in the camp, and—let us call them—"extraordinary exercises".

In one of our camps, the lectures of the first type were aimed at showing the participants the unity of human culture in the different periods. Arts, sciences, and social relations are not independent separate processes. We approached the task by selecting a characteristic and important period (Greek ancient times, the Middle Ages, or renaissance, etc.). We dealt with each period on separate occasions. The group leaders, each of a different profession, and the permanent participants of the camp, explained what is most important and most characteristic in their opinion, which expresses the essence of their related period. We tried to ensure that what we say should not be placed *alongside* each other, but constantly *refer to each other*, and illustrate the inter-effects and the conclusions.

VARGA: Perhaps one day, we shall take a further step, so that we not only *speak* about a period, but *live through it*. For example, when we speak about the Middle Ages, we shall visit a nearby medieval castle, which we shall furnish for this purpose. For a few days, we shall then *live* in the Middle Ages. We shall wear appropriate costumes, we shall behave, listen

to music, eat and drink—like our predecessors in the Middle Ages. We shall become acquainted from the *inside* of the period.

KAMARÁS: We spoke about many things that happened in the camps for readers, but we did not mention the visit of the Martians. This was not a selfish game for pure relaxation, but the planned part of a 10 day programme. In this camp, we built the country of the future. The territory of the country covered an area of 30 square kilometres around the camp, and based on the existing possibilities, we made up an imaginary land, the way we wanted it. Genuine experiences were obtained from the visit of the nearby village elders. We explained what type of future we plan for them, and they explained what the reality is, how they planned the future of the village, and how their superior authorities stipulate their future. The "visit of the Martians" also fitted into this process. The event had two direct antecedents. One: we had a serious discussion with our geophysician guest on the possible mineral sources of the region. Our guest explained that possibly there is even oil at a great depth, however, we cannot exploit it with the presently available tools. Another discussion was conducted by an engineer, an enthusiast of science fiction, who was also familiar with communication theory and with him we discussed how we could communicate with intelligent beings if they managed to visit the earth. This then was followed by the "Martians". We had to make contact with tnem, explain who we are, what we do and negotiate with them when it turned out that they came for oil. Next year we again launched this "Martians" game. This time the guests were much more advanced "Martians". They brought terrestrial, human problems with them. These "Martians", of a different build, and of different personality, representing two types of attitudes, two types of strategy, in search for the possibilities of a better future, came to ask our "advice". They explained that on Mars they have reached the technical level when work simply consists of pushing buttons, food and drink were also provided by machines and so on. They also explained that many Martians are fed up with the over-automated world, moved out into nature, eat fruit, live in foliage huts and recite poems to each other, listen to music, enjoy the sunshine and a simple life. They depicted the pictures of a technical pha-

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lanstery and romantic nature idyll. They realized that neither of the two were really good and wanted our advice on how to proceed? We all sweated while we searched for the answer to the cruelly precise questions of the "Martians" which did not allow any prevarication or platitude.

VARGA: We have hardly mentioned that in our opinion the camp for readers is also a *social training field*. The method of this in our camp is called "whatever, whatever". This means that every night after dinner, each member of the camp (including naturally the leaders) sit down together and discuss the events of the day. And what has to be done the next day. The children have the opportunity—and take it—to say if for instance they found my talk boring. They did not enjoy it for this or that reason. The "whatever, whatever" made us equal with the children. They introduced the rule, for example, that who ever interrupts the other has to leave the premises for three minutes as a punishment. It happened that we, the leaders were sent out. We went and waited three minutes because—and perhaps that was the most important experience for the children—the norms of the community are equally valid to every member.

BÁNLAKY: I want to explain another experiment concerning our joint activities. The starting point again was to try to provide a *knowledge of reality*, but orientated towards the future. We simply expressed it with the questions *how are we living?* and *how shall we live?* We meditated how could we ensure that we not only speak about things, but introduce stronger means of effect. We reached—in our terms—a type of "visual sociology". In fact this is very simple: we precisely planned, and a professional photographer prepared a series of socio-photographs (documentary photographs). The series consisted of 150 pictures illustrating the various elements of the mode of living in present-day Hungary (home, work, transport, and entertainment, etc.). This series is projected with short commentaries. This is the answer to the question: *how are we living?* To answer the question *how shall we live?* we elaborated on the possible variants of destinies. We composed the possible development of somebody's life based on a definite (existing) situation. The variants—with the help of our actor friends—were also photographed. We hope that with the joint power of visuality and the spoken word, we can make the

children think: the variants—which are strictly *realistic*—depict possible life paths and we may inspire the children *to make an intelligent choice.*

VARGA: The most peculiar of all common activities should also be described. Lights out is generally at ten at night in every camp. But we did not take this seriously.

BÁNLAKY: Well, in fact we do, because they have to be in bed and the lights are switched off.

VARGA: The children can invite anybody for a chat. In the twilight another discussion starts. Questions are raised which, because of their intimate nature, would be taboo in sober daylight, even in the informal atmosphere of the camp. They speak about dreams, fantasies, irrational topics which are not tolerated by the rational logic of daylight discussions. Tormenting questions are raised from the most intimate spheres: "why does my father go to bed with other women when my mother is a pretty and desirable woman?" (asked by a 13 year old boy)—or from the world of fables: "what would happen if we could fly like birds?" and so on. And of course they ask boldly about us, about our life. This means that after lights out it is our turn to be questioned. I had to answer for example whom do I hate most, or—and I think this was one of the most difficult questions—what was my opinion about his mate in the other bed?

These "evening chats" are significant, because in our continuously changing world children feel that the world of the adults is not their world, and only feel themselves free and independent when they can tear themselves away from the grown-ups, when they are in their own rooms and can live their lives without any kind of control. In the camp, they invite us with precise intentions. *They allow us in and allow us to join their special world.* They want to reveal everything and they expect us to do the same.

KAMARÁS: These evening encounters are very important. Originally it was a family invention: at night the parent sat at the bedside of the child . . . But because of the accelerated life, and television and other reasons, it is fading away. We consider these "evening chats" as an original camp idea, when in fact it is a several thousand year old gesture . . .

BÁNLAKY: Let me correct you. We do not want to consider it an original idea, or an "idea" at all. This form was not the result of a

conscious consideration. It simply came and evolved, *stimulated by the children.*

VARGA: All this again leads us to one of the basic questions. The camp for readers starts and ends there, this is the essence and there is no circumlocution. Sincerety is also *compulsory* for the adults present. Whatever the question, an opinion *has to be given.* The question is immaterial. Our words will only have credit if we answer sincerely.

We can only be believed if we give sincere answers. If we also say that we do not know the answer and if we preserve *the right to make a mistake.* In this atmosphere of trust, which we try to set up with all possible means, we are permitted to not know something, we are allowed to make a mistake, we are permitted to manifest the question marks of our ideology, but we must never prevaricate and we must never lie.

I would like to emphasize something. It may seem to the reader that we allow the camp for readers to ramble freely, wander away and that there is no order in this, no definite *value transmission.* The truth is that whatever question is raised, whatever problem is raised, we always take good care to draw their attention to the most eminent figures of human culture in order to transmit the treasures accumulated by humanity. We try to make the point about who and what is worthwhile paying attention to.

This may raise another question. Don't we *manipulate* young people, while speaking about what *we* regard as values? Usually, we don't. We offer them various views, differing values—for example, in the question "How shall be live?" we recall both the Marxist views and the biblical principles of the Ten Commandments—providing the possibility that young people should confront them, evaluate them, and take—if they want—different views to those of our own.

BÁNLAKY: We do not present the things as if they were *relative:* we always definitely point out our own views as *one of the possible* opinions.

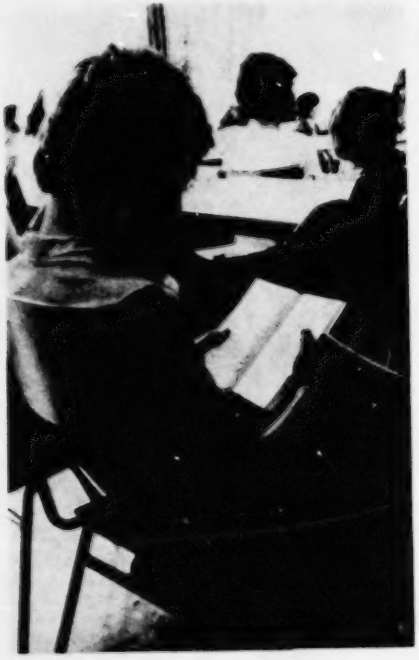
KAMARÁS: This means that we sincerely reveal our vagueness in our order of values.

BÁNLAKY: What we are talking about now, the transmission of values, in fact covers the question: What will the participants *take*

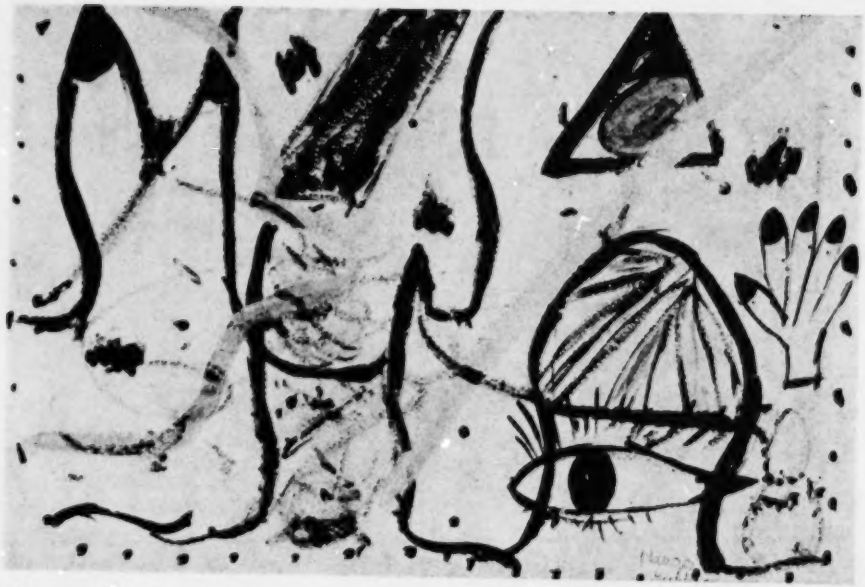
Ágnes Kiss and Edit Bélteki
from Gyöngyös
are daydreaming

János Sánta learns his role
in a sociographic play

Ildikó Kristóf and Sándor Mészáros pay keen attention

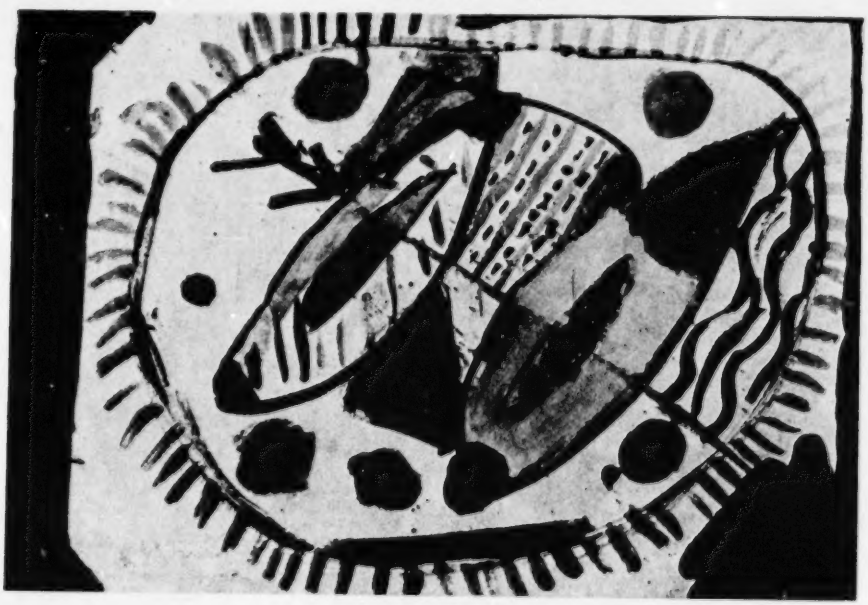


Gábor Jámbor is reading



Composition by Andrea Hangosi and Ildikó Munkácsi

A tempera composition by Tamás Székely and Gyula Ivicz



Portrait of a small group leader

home from the camp for readers? Extending this sphere of thought, and to conclude our discussion, we have to speak about the benefits gained from the camp of readers. What is the sense for the participants and what is its use in a more general social sense?

KAMARÁS: I think when we started the camps for readers, we all played with a "*world saving*" idea. At least, we wanted to change the 20, 30 or 40 participants of the camp. We toyed with the idea to shape the community, and we held a utopian desire to set up very many camps for readers, where almost every child could spend two weeks, and in this way we could exercise an effect on the entire society. Obviously, reality is different. Undoubtedly, like every intensive effect, the camp for readers also leaves some type of impression. Somewhat different to what we reckoned with. For we forget that *changing* is not the only result. The camp for readers can also play the role of a *catalyst*. It can accelerate the process, strengthen self-cognisance, and make them aware of the changes. All this is theory. Practice is not easy to interpret. Sometimes we hear about surprising changes and events, from the letters the children write to us. For example, what they start to read. But we have to know that these new types of reading materials are often only temporary, and the result of curiosity—ignited by us. A heroic undertaking, but in fact a very hopeless human struggle, when a teenager—for whom even the technique of reading is difficult—starts to study Marx in its original form.

There are different changes, and often the camps for readers are seriously criticised because of them. Teachers, parents, and friends observe strange things. In their opinion, the children have changed. For example, we suggest to their parents that they should sit down in the evening and hold a "what ever", namely, discuss what to do next day. Of course, the parents are extremely surprised, because the archaic parents'-children relationship is still strong in the majority of Hungarian families, where the child's only obligation is unconditional obedience. Teachers are also surprised when a child proposes to hold a Hungarian lesson so that everybody explains what he or she thinks about *beauty*. It is easy to say then that this child is unmanageable and disrupts discipline... How much is genuine effect and how much is man-

nerism is difficult to analyze. One always has to examine the individual cases, if we want to find out what the effect of the camp for readers is.

BÁNLAKY: We have to ensure that the children should go home richer from the camp for readers. There is no other way. We cannot engage in experiments, where it is risky whether the children will go home richer or poorer. We want to achieve results. The camp for readers is a *social act*, as well as an experiment.

VARGA: I may describe this in another way, but the essence is the same. The camp for readers is significant, because the participants, leaders, adults, children, or students, can live for 10 to 12 days in a way they prefer it. This different life also has concrete results. It helps the children to find themselves. It does not strive to ensure that the children should not feel any influence, but the main thing is that we do not want to press a pre-meditated concept on them, but we consider what *they* need, and how this can be accomplished.

BÁNLAKY: In my opinion, the uniqueness and novelty— and naturally usefulness—of the camp for readers is illustrated at its best in the particular group work of the leaders. Possibly leaders from various walks of life. Its particularity and effect is in the fact that everything happens in front of the children, and the views of the people from various professions are compared with their cooperation. This is also important, because as a result of specialisation in the 20th century, the representatives of various intellectual professions carry out their own work in a somewhat isolated manner. This applies to writers, musicians, astronomers, and sociologists. In the camp for readers, we are simply compelled to become used to each other, and to *think collectively*.

KAMARÁS: In addition to this, I consider the camp for readers as part of the planning work for public education. Today, there are many problems with public education and with reading. The new school reform, to be introduced in 1990, is under elaboration in Hungary, and together with this, a public educational conception is also being shaped. In this general reform, the camp can show many concrete, precisely measureable experiences and results. Based on five or six years of practice, one can make safe forecasts, similarly to the comparison of various statistical data.

VARGA And another result. The camps for readers indicate that a *social training ground* is necessary. Every year, 3,000 to 5,000 young people can be better prepared for the future; for the progressive, society-shaping and collective tasks of future generations.

Epilogue

ZOLTÁN FÁBIÁN:

A man-shaping power

It started as a modest experiment. And today? Today, it is an undertaking which mobilizes the pedagogical life of the entire country. It has become institutionalized. Yes, it did not become rigid. It maintained its playful freshness, its attraction for an intellectual adventure and discovery expedition. It has no calcinated dogmas, but it has particular internal laws, which stimulate further experimentation. With a slight exaggeration I could say that each camp for readers means another new educational experiment.

The child is a personality, not made of wax (and that is even more applicable to the more mature young person!); it can be shaped, but not according to our whim, only according to the laws of its own individuality —as Maxim Gorky said is one of his studies. Axiom. Without this there is no modern education, no personality shaping work. We have to realize—also based on the experiences acquired in the camps for readers—that only the effectuation of this educational principle can bring a result; no progress can be made in any other way, we cannot find out new and more effective methods to encourage the reading mood and fashion of adolescents. Although this is very necessary.

Curiosity, a desire for the hair-raising unknown flashes up the most, from the deepest, most openly and quickest—from the until then concealed individuality of the child. Parents and educators have to be the most vigilant at such moments. The essence is: constant attention, preparedness, and an experimenting mood. Multifarious juvenile interest and almost insatiable curiosity—willy nilly—start to formulate an internal system—the awareness structure of the future adult personality starts to take shape.

A basic requirement of the camps for readers is to be open to self-shaping curiosity, moreover, it should try to raise it. Camping is suitable

for this, partly because of its own character (the magic of the unknown place, meeting children from various villages and towns, and the escape from the boring usual framework); but the effect indefinitely increases if new possibilities are provided for curiosity, and if the freedom is given for the children to personally formulate the answers to their questions. Therefore, books should always be handy—this is a law in the camps for readers!—books to excavate new knowledge, the ignorance of which brought about the question. In this way, the joy of discovery, the experience of success—accompanies the accumulation of knowledge. I do not think that anybody would doubt that the knowledge acquired in this form is more permanent, and more definitely shapes the profile of the developing individual—than if they try to pour or beat knowledge into the head of the students with "a sausage stuffer" or with a "beater".

Reading is an intimate activity, to remain in twosome with the book, otherwise no dialogue would emerge between the reader and the read material. This peculiar speechless dialogue is the essence of reading, this leaves lasting impressions and knowledge. This dialogue requires work during which we struggle simultaneously with the read book and with ourselves. One needs a quiet intimate corner for it, and in this way—necessarily—it deprives us of company.

One has to add something to reading, immediately at the beginning: the joy of collective life and joint activities. Is this an impossibility? Whatever, this is the most important task. The organisers of the camps for readers correctly realized this. Minor or major intimate communities are needed, small groups, in which the speech, the expression of opinion, the opening up become a natural requirement, and where the inhibitions, the cramp which paralyzes abilities is dissolved.

The first speechless dialogue between the book and the reader has to be followed by a second loud dialogue, which connects the individual with the current of companions. During the discussions, during the re-formulation of the read books, individual opinions are shaped and clarified, and acquire their community—finally social—validity. The small communities which demand sincere manifestations, encourage their members to move out from the retreat of reading—into action in public.

What is this, if not an experiment?! A major experiment to become acquainted with the world, with our mates and with ourselves, which is more exciting and more beautiful than anything else.

Anybody may contradict me—saying the camps for readers are only suitable for occasional encounters, but not good for creating durable communities. It is true, but—and this is the essence!—the small groups set up in the camps for readers, these collectives of children or adolescents provide

the experience, the discovery and the conviction for the campers that it is a fine thing to belong to such a collectively thinking and acting company. They are launched, they receive the motivation to develop the wish to belong to such a small community at home, or perhaps to start to organise such a community.

To give a start. Yes. This is the aim of the camps for readers. Not more and not less. Both for the young campers and teachers. To give a start for self-accomplishment, and for the creation of our community.

A social requirement conceived it, and brought up the camps for readers. Today, after seven years of experience we can say with a clear consience: the lasting intellectual co-existence of writers, artists, scientists, librarians and teachers with the young people in the camps for readers— is a man-shaping power, which cannot be replaced with anything.

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Information concerning institutions which organize and sponsor camps for readers

1. National Council of the Patriotic People's Front
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2. Central Committee of the Hungarian Young Communist League
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Felelős szerkesztő: Hernádi Katalin — Műszaki vezető: Lojd Lajos — Fedélterv: Kolosváry Bálint — Grafikai szerkesztő: Démuth Ágnes — Műszaki szerkesztő: Bodnár Zsuzsa — A kézirat nyomdába érkezett: 1978. november. — Megjelent 1979. március. — Példányszám: 1600 — Terjedelem: 9,8 (A/5) ív + 1 ív melléklet. — Készült linószedéssel, íves magasnyomással, az MSZ 5601—59 és az MSZ 5602—55 szabvány szerint. — Raktári szám: 55126/A. — TA 2987—a—7900. — A szedést és a nyomást a Ságvári Nyomda végezte. — 79.0085 Ságvári Nyomda, Budapest XIII., Váci út 69—79. — Felelős vezető: Gajda László igazgató.